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YEHUDI MENUHIN

Embarking on His Second Solidly Booked Coast-to-Coast Tour Following a Two-Year Retirement, Is Entering a New Cycle of His Career as a Mature Artist

ELEANOR STEELE and HALL CLOVIS,
soprano and tenor, explore the wilds of Montana on their Western steeds.

THE AFTERNOON OF A FAUN
as personified by AVIS BLIVEN CHARBONNEL, pianist, and a sylvan visitor.

(RIGHT)
VLADIMIR GOLSCHMANN,
conductor of the St. Louis Symphony Orchestra, with his brother Boris, pianist, right, at the latter's home in Brittany, where Mary Stuart once stayed. The pianist makes his American debut in January.

PIERRE MONTEUX,
conductor, discovers a geographical namesake. He conducts the BBC Orchestra, the Paris Symphony Orchestra, with Nancie Monteux, dancer, soloist in a suite written last summer by Hilda Emery Davis, and then returns to lead the San Francisco Symphony Orchestra.

MARGARET and FRED. V. SITTIG,
violinist and pianist, cruising near Seal Harbor, Me. They have been spending a belated autumnal vacation at Mohonk Lake, N. Y.

(BELOW)
IN THE JAPANESE MANNER,
a dinner was given for Kirsten Flagstad, Metropolitan Opera soprano, and her party by the captain of the steamer Tatuta Maru, on which the artist sailed to the United States from Honolulu. Left to right, Edwin McArthur, accompanist to the singer; Henry Johansen, the soprano's husband; Mme. Flagstad; Marks Levine, of NBC Artists Service, and Captain Ito.

BERYL RUBINSTEIN,
pianist-composer and director of the Cleveland Institute of Music, looks over initial composition of his six-year-old son, Beryl David, a student in a theory class at the Institute. (Photo by Herbert Rebman.)

(BELOW)
ARTHUR OCHELTREE,
American tenor, has been engaged by Charles L. Wagner to replace Henk Noort during the six-week tour in this country of the Wagnerian Festival Singers. For several years he sang in Italy under the name of Arturo Cheltri. (Photo by Lucas & Pritchard Studio.)

(See Inside Back Cover for Additional News Pictures)

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London Concert Celebrates Sir Henry Wood's Jubilee

New Vaughan Williams Score Feature of Gala Program at Albert Hall—Bach Series by Busch—Faust Distorted at Covent Garden

By HUGH LIVERSIDGE

LONDON.—A vast crowd assembled at the Albert Hall to pay homage to Sir Henry Wood on his fiftieth anniversary as a conductor. The tribute took the form of a concert, the proceeds being devoted to found beds in hospitals for musicians. A chorus sang works by Bach, Handel and Sullivan. Rachmaninoff played his C minor piano concerto.

The notable event of the evening was Vaughan Williams' Serenade to Music, composed for the occasion—a setting of about one hundred lines from the scene between Lorenzo and Jessica in the last act of The Merchant of Venice. Hitherto I have usually suppressed a shudder at attempts to set Shakespeare to music, but on this occasion the dominant feeling was one of gratitude. During the proceedings Lady George Cholmondeley outlined the use to which the money from the sale of tickets was to be put and also presented Sir Henry with a binding to contain the manuscript of Serenade to Music.

BACH AND OTHERS

At Queen's Hall, Adolf Busch and his associates played Bach's six Brandenburg Concertos. Although a comparatively small orchestra (about twenty players) was used, the composer appeared as virile as when masses of instruments are employed. The players' rhythm, phrasing, and attack evoked admiration and allowed the contrapuntal texture to be revealed in crystal clarity. The soloists were Adolf Busch (violin), Evelyn Rothwell (horn), Aubrey Brain (oboe), Marcel Moyse (flute), Paul Draper (bassoon) and George Eskdale (trumpet).

At Wigmore Hall, Ethel Bartlett and Rae Robertson gave a well balanced program. Schubert's fantasia in F minor received dramatic treatment, and Mozart's D major sonata was successfully shaped and phrased. Novelties were provided by an unpublished fantasy by Scriabin and Lennox Berkeley's new capriccio. The Scriabin work is not up to this composer's usual standard, while the capriccio evidenced high craftsmanship. The pianists played with their accustomed precision and balance throughout the recital.

A packed audience heard Carl Schuricht, a conductor new to this country, and the Royal Philharmonic Orchestra. In Haydn's symphony (No. 104) in D major, Schuricht secured beautiful tone as well as excellent attack and phrasing. Music for orchestra, by Rudi Stephan, a young German killed in the world war, served as a further vehicle for the conductor's talents.

FAUST FIASCO

A colleague deputized for me at Covent Garden for the English Opera season's performance of Faust. In this connection one might paraphrase the hymn to the effect that "Covent Garden moves in a mysterious way its wonders to per-

(*Continued on page 30*)

Rossini's Barber Heard In New Berlin Revision

Performance Lacks Sparkle—Posthumous Brahms Trio Brought to Light—Dusolina Giannini and Virgil Fox in Recitals

By ANTONIO LORA

BERLIN.—The State Opera gave a new stage version of Rossini's Barber of Seville under Hanns Friederic's management, with exquisite scenery and costumes by Benno von Arendt. Although the entire production was admirably directed by Robert Heger, at the final curtain one felt that the sparkle and animation which should characterize this perennially young work were lacking. The cast was composed of Erna Berger (Rosina), Willi Domgraf-Fassbaender (Figaro), Eugen Fuchs (Bartolo), Gino Sinimberghi (Almaviva), Margarete Arndt-Ober (Marzellina) and Wilhelm Hiller (Don Basilio)—all excellent and well suited to their roles. Werner Egk composed new lesson-scene music, but in spite of Mme. Berger's efforts, it failed to register.

NEW BRAHMS

In the first of the concerts sponsored by the Joy Through Work organization, the Hansen Trio (Conrad Hansen, piano, Karl Freund, violin, Arthur Troester, cello) presented a program at the Bachsaal in which a "new" Brahms trio figured. The posthumous work was thought destroyed, but a copy which Brahms gave a friend was discovered and published this year. Unmistakable Brahms characteristics are notable, but on the whole the trio is greatly influenced by Schumann and Liszt. Of the four movements, the *scherzo* was the best. Trios by Beethoven and Dvorak were also played, winning the group warm applause.

At the Philharmonic, Elly Ney, pianist, assisted by the Berlin Philharmonic Orchestra under Max Fiedler, played Brahms' two concertos. In the first and last movements of the D minor, her playing was marred by excess force and over-pedalling, but her exquisite reading of the *adagio* compensated for this lapse. Mme. Ney was happier in the gigantic B flat opus, giving a splendid performance. Orchestra and conductor lent able support.

SOLO AND CHORAL EVENTS

In the same hall, Dusolina Giannini gave a recital of Lieder, Italian folk songs, and the Prayer from her brother's opera The Scarlet Letter. The latter was delivered with such feeling that the capacity audience gave the singer an extended ovation. In the Lieder, Mme. Giannini's impeccable taste, musicianship and enunciation were memorable, while the storm of applause after the Italian folk songs was quieted only after the lights

(*Continued on page 30*)

Flagstad Impresses Paris With Singing of Isolde

Soprano's Extraordinary Voice and Art Praised—Werther in Thousandth Hearing

By IRVING SCHWERKÉ

PARIS.—Kirsten Flagstad has just sung at the Paris Opéra. Her success was considerable, and she was accorded her wonted personal triumph. The performance, as a whole, was a sort of "princess among turnips" affair, for, while Mme. Flagstad's performance evoked admiration for its vocal opulence and musicality, the rest of the cast was decidedly inferior to legitimate requirements—indeed, so unsatisfactory that they are passed over in silence. The orchestra, under Franz von Hoesslin, played with soaring, at times tornadic eloquence. To my taste Mme. Flagstad's acting lacked some of the plastic grace and subtlety required of an Isolde specialist, but her voice, so impressive in its peculiar quality, and what she made it express, dug deeply into the emotions. In the final love-death scene, the singer gave the full measure of her extraordinary powers, emitting her glorious phrases with magnificent intensity and imperial beauty.

WERTHER'S ONE THOUSANDTH

The one thousandth performance of Massenet's Werther at the Opéra-Comique was the excuse for a brilliant official *gala*, headed by the President of the Republic and Mme. Albert Lebrun. Also conspicuous in the audience was a gentleman of some seventy-eight years: Ibos, who on January 16, 1893, sang the tenor role in Werther's premiere at the Comique. Naturally, the other night as then, he had his share in the applause. Ibos was also in the cast that "created" Werther, in 1892, at the future Théâtre Sarah-Bernhardt, then the stronghold of the Opéra-Comique.

For this melodic millenium the Opéra-Comique made a commendable effort to do something fine, in the doing of which it gave a taste of what ought to be done there all the time, but, alas, is not. In other words, with Roger Desormiere at the helm, and the cast comprising Ninon Vallin (Charlotte), Jane Rolland (Sophie), Lugo (Werther), Roger Bourdin (Albert), Guenot, Hérent, Vieuille, Blabon and Dugard, the now favorite score (at its debut certain critics opined it was "totally uninteresting" and "condemned in advance") was accorded a colossal success.

ORCHESTRAL BEGINNINGS

The orchestras—Colonne, Conservatoire, Lamoureux, Pasdeloup, Orchestre Symphonique de Paris—are again in full activity but as their recent seances did not transcend the *routinier* in point either of programs or soloists, no special mention need be made of them.

Major Recital Year for Boston Initiated

Lehmann and Melchior Appear in Joint Program—Koussevitzky Forces and Coolidge Ensemble Offer First Hearing of Berezowsky Work for Orchestra and String Quartet

By CYRUS W. DURGIN

BOSTON.—The first major recital of the Bostonian season—a joint Symphony Hall appearance by Lotte Lehmann, soprano, and Lauritz Melchior, tenor, October 30—proved an afternoon of exceptional artistry and thorough pleasure. Mme. Lehmann's beauty of tone and style, and her interpretative perception, were again captivating, as were the technical finesse and heroic vigor of Mr. Melchior's singing.

The program, ingeniously arranged, included three unhackneyed duets by Schumann and a lengthy excerpt from Act 1 of Wagner's Die Walküre, in addition to Lieder by Strauss, Schumann, Wolf and Schubert, and a Scandinavian-Finnish group offered by Mr. Melchior. As it happened, this was the first appearance of Mme. Lehmann and Mr. Melchior together on a Boston concert stage.

KOUSSEVITZKY LEADS NOVELTY

Nicolai Berezowsky's toccata, variations and finale for string quartet and orchestra, the second novelty of the Boston Symphony Orchestra season, was given first performances at the concerts of October 21 and 22. The Coolidge Quartet, of which the composer is a member—and his colleagues William Kroll, Nicolas Moldavan and Victor Gott-

(*Continued on page 12*)

Strauss' Opera Daphne Premiered in Dresden

Music Typical of Composer—Work Wins Outstanding Success

By BLANCHE BARNEY JANSON

DRESDEN.—The long anticipated premiere of Richard Strauss' opera Daphne took place at the State Opera along with the first local hearing of his Der Friedenstag. A capacity audience was on hand, among which were eminent musicians and governmental personages from all over Germany.

Strauss calls his opera a *Bukolische Tragödie* in one act. The libretto was written by Joseph Gregor, who also did that of Der Friedenstag. The story, based on the Greek myth, follows the general lines of the tale, except that Gregor has altered the legend to make grief-stricken Apollo beg Zeus to change Daphne into a laurel tree whose evergreen leaves shall decorate the brows of the youths who are bravest in war and noblest in peace.

The music has all the Straussian characteristics—richly colored orchestration, simplicity followed by swelling floods of melody, and contrasting dainty sections. A genial use of motives was carried out, that of Daphne recurring constantly. Apollo's closing aria was almost Wagnerian in style, and the ballet music of the Dionysos festival was weird and elemental in effect. At the end, during the metamorphosis of Daphne, the score is mystic and of ethereal sweetness, while the orchestral simulation of rustling leaves offers extraordinary effects.

(*Continued on page 30*)

Baltimore Hails Philadelphians With Rachmaninoff as Soloist

John Charles Thomas Heard in One Thousandth Peabody Recital—Dresden Kreuzchor, Budapest Quartet and Virgil Fox in Concerts—Opera Sung by Visiting Company

BALTIMORE, MD.—The major musical season opened with accustomed auspiciousness on October 26, when the Philadelphia Orchestra, conducted by Eugene Ormandy, gave the first of its five concerts. The usual large audience filled the Lyric and greeted enthusiastically the superb performances of the orchestra and the soloist, Sergei Rachmaninoff. Aside from the Leonore Overture (No. 3), which opened the concert, the program was all-Rachmaninoff, comprising the Russian's third symphony and first piano concerto. There are amazing resemblances between this initial venture for piano and orchestra and his second piano concerto. The first is replete with impassioned phrases and surging emotion. The pianist played beautifully.

JOHN CHARLES THOMAS AT PEABODY GALA

To celebrate the one-thousandth of the Peabody Friday Afternoon Recitals, which opened their seventy-third season on October 28, the services of Baltimore's own John Charles Thomas were secured. The audience was so large that seats were placed on the stage and many stood. The opening group proved an odd assortment but was selected for various associations with the soloist's student days at the Peabody. His second group was devoted to five songs by Erich Wolff. In the last group, Thomas presented two songs by Eugene Bonner (who played the accompaniments) and Howard Brockway, both formerly of this city. Two new songs by Albert Hay Malotte were also sung. Thomas' accompanist for many years, Carroll Hollister, was at the piano and played superbly. Two encores were added.

DRESDEN CHOIR IN VISIT

The Boys' Choir of the Church of the Holy Cross, Dresden, Germany, gave a varied program at the Lyric on October 22. While many songs had historical interest, there were also works of popular appeal. Several songs were sung in English, among them the Star-Spangled Banner and Swanee River, much to the delight of the audience.

CHAMBER MUSIC LIST

The Bach Club opened its cycle of Beethoven chamber music on October 17, the Budapest String Quartet giving the first of eight recitals. A large audience turned out at Cadoa Hall to hear the excellent playing of this ensemble which presented three quartets.

Elizabeth Bolek, soprano, with her husband, George Bolek, at the piano, gave a recital at the Woman's Club in Roland Park on November 2. This Baltimore singer shows an amazing improvement in her singing and gave pleasure to the audience. Her program was well selected.

OPERA SERIES

The National Opera Company presented Cavalleria and Pagliacci on October 29 at the Maryland; Carmen and La Traviata the following afternoon and evening, with Jan Peerce, Viola Philo and Alfred Chigi in the casts. The performances were well sung.

The second Peabody recital was given by Virgil Fox, brilliant organist, a product of the conservatory.

SEASONAL PLANS ANNOUNCED BY WILLIAM A. ALBAUGH

William A. Albaugh is bringing the following artists: Helen Jepson, Josef Hofmann, Richard Tauber, Efrem Zimbalist, Don Cossack Choir, Elisabeth Rethberg and Ezio Pinza, as well as four dance recitals.

G. K.

Society of Professional Musicians Offers Chamber Music Prize

A prize of $100 and a performance of the winning composition on April 12 is offered in a competition for a chamber music work sponsored by the Society of Professional Musicians. The score must be for not more than eighteen men and playable in from fifteen to twenty minutes. All resident composers in the United States are eligible to submit manuscripts under a pseudonym with the real name and address of the composer in an attached sealed envelope. The works must be submitted to the society, 234 West Thirteenth Street, New York, before February 15.

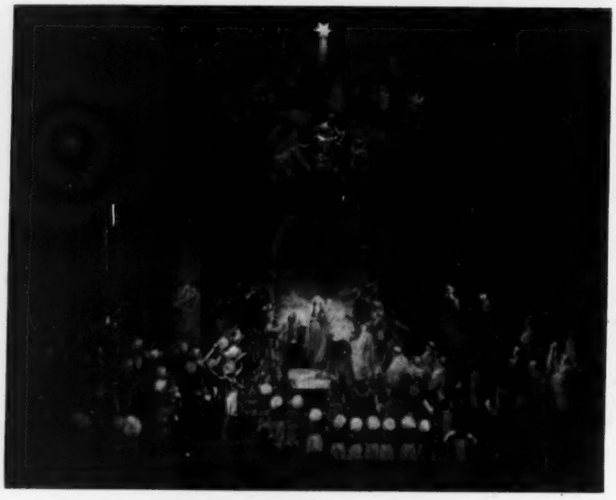
Piston Ballet to Be Done by Providence Orchestra

The Hans Wiener Ballet appears with the Providence Symphony Orchestra (Dr. Wassily Leps, conductor), on November 22 in that city in Walter Piston's The Incredible Flutist, the choreography being by Mr. Wiener. This is the first of three concerts by the orchestra. The ballet was created in the spring for the Boston Symphony Orchestra's Pops under Arthur Fielder. The décor and costumes are by Marco Montedoro.

Edwin McArthur to Conduct Lohengrin in Chicago

Edwin McArthur makes his debut as operatic conductor in Chicago, Ill., on November 21 in a performance of Lohengrin.

Liszt's Christus Given as Opera in Budapest



ADORATION OF THE THREE KINGS, scene from Act I of Liszt's Christus, as staged at the Budapest Opera House. (Photo by Vajda M. Pal.)

BUDAPEST.—Tradition holds that the Budapest Opera season commence with Erkel's Hunyadi László. This year Laszlo Márkus, ambitious manager, provided an exception and chose Liszt's oratorio Christus, making of it one of the most picturesque and artistic events of recent seasons. The stage effects and management were in the capable hands of Gustav Oláh, who succeeded in doing beautiful pictures of the Nativity, After Epiphany and the Passion and Resurrection, inspired by the canvases of Tiepolo, Veronese, El Greco, and Tintoretto. Oláh deserves praise for his great care for detail, line and color. Imre Pallo sang and acted the title part with convincing simplicity. Anne Bathy was Mary, Marie Budenovitz was Mary Magdalene, and Endre Rösler and Endre Koréh did excellent work in smaller parts. The chorus and orchestra were under the expert direction of Anton Fleischer.

ALEXANDER JEMNITZ

Harry Benjamin Jepson to Retire from Yale Posts

Harry Benjamin Jepson, university organist, director of the chapel choir and, since 1907, professor of applied music at Yale University, retires in June, it was announced by President Charles Seymour. Luther M. Noss, university organist at Cornell, is to succeed him in that position at Yale. He has also been named assistant professor in the school of music.

Lamar Stringfield Associate Conductor at Radio City Music Hall

Lamar Stringfield, American composer-conductor, has joined the staff of the Radio City Music Hall as associate conductor of the symphony orchestra. In 1928 he was awarded the Pulitzer Prize for his orchestral suite, From Southern Mountains. Born in North Carolina, he is regarded as an authority on Southern folk music. He founded the North Carolina Symphony Orchestra, reputed the first state orchestra in this country, and directed it in more than two hundred concerts. He also promoted the organization of the Institute of Folk Music at the University of North Carolina.

Contest for Color Design by Baltimore Music Department

Frederick R. Huber, municipal director of music at Baltimore, Md., has announced a color design contest for a program binder, open to residents of that city, in connection with the inauguration in January of the fifteenth consecutive season of young people's concerts by the Baltimore Symphony Orchestra which Werner Janssen is to conduct.

John McCormack in Irish "Farewell"

Declares Intention to Retire from Concert Stage at Age of Fifty-four in Singing for His Countrymen

DUBLIN.—Twenty years ago John McCormack was heard to remark that it was his intention to retire when he reached the age of fifty. "I would rather hear people say 'Why did you retire?' than 'Why don't you retire?'" said the tenor. I believe he was sincere. At all events he was determined not to wait until his voice began to fail. Thus he gave his "farewell" concert in Dublin, October 8, at the age of fifty-four, before an audience of 4,000. McCormack retires at the same age as Edward Lloyd, England's greatest tenor of his time.

As a Lieder singer there is no reason why McCormack should not carry through many years, for as an interpreter his art is superb. At his last concert, he selected songs of a valedictory character, and this rather cast a gloom over the proceedings. All were loath to say goodbye to this great singer.

FEIS CEOIL HELD

The Feis Ceoil had its annual meeting in October, and showed that with a profit of fifteen pounds, it is holding its own. The association is now forty-three years old, and has produced many fine artists through its competitions.. It was here that John McCormack won the gold medal in 1903. Sir Hamilton Harty, Comm. Michael Esposito, and Laelia Finneberg were also competitors in other years.

A loss this season was the resignation of Alice Griffith, a distinguished music patron of Dublin. Jean Nolan, Lieder singer, and former Feis competitor, has succeeded as honorary secretary.

HAROLD R. WHITE

MacDowell Colony Suffers Damage in Hurricane

Damage amounting to $40,000 was done to the MacDowell Colony at Peterborough, N. H., by the New England hurricane, it was revealed by Mrs. Edward MacDowell at an emergency meeting of the board of directors of the Edward MacDowell Association, Inc. She said practically all the large trees in the 600-acre woods were destroyed, roads obstructed and, in some cases washed out, several buildings were damaged and the private lighting and water systems impaired.

Josef and Rosina Lhevinne to Play Anniversary Concert

Josef and Rosina Lhevinne, marking their fortieth year as duo-pianists and their fortieth wedding anniversary, appear in Carnegie Hall, New York, on January 14, with the Juilliard Orchestra (Albert Stoessel, conductor). The Greenwich House Music School is to receive the receipts.

Lehmann and Melchior Making Brief Tour in Joint Recitals

Lotte Lehmann, soprano, and Lauritz Melchior, tenor, of the Metropolitan, are making a brief concert tour as a singing duo, offering groups of songs and scenes from Lohengrin and Die Walküre. They sang these with the Philadelphia Orchestra on November 4 and 5.

Premieres to Feature Recital by Lolita Cabrera Gainsborg

First performances of works by Charles Haubiel, Mortimer Browning and Harold Morris and the initial New York hearing of two numbers by Lewis Lane feature the November 23 Town Hall recital by Lolita Cabrera Gainsborg, pianist.

Chicago City Opera Season Brings New Artists to Stage

Otello Has Helen Jepson as Desdemona—Die Meistersinger Restored with Joel Berglund as Hans Sachs and Maria Reining as Eva

By RENÉ DEVRIES

CHICAGO.—A non-subscription performance of Otello auspiciously opened the Chicago City Opera Company's seven-week season at the Civic Opera House, October 29. Essaying the role of Desdemona for the first time, Helen Jepson rose to new heights by the beauty of her song and her angelical personification of a part generally overshadowed. Giovanni Martinelli's Otello and Lawrence Tibbett's Iago are old acquaintances, yet this season finds them both singing and acting better than ever. Roberto Moranzoni conducted with his usual *savoir faire* a score demanding a forceful and poetic interpreter. The entire cast deserves encomiums; likewise the chorus, particularly fine in the Tempest scene of the first act.

(LEFT)

DESIRE DEFRERE and PAUL LONGONE,

stage director and impresario, respectively, of the Chicago City Opera Company, discuss plans for the opening night, when Otello was offered with a notable cast.

(RIGHT)

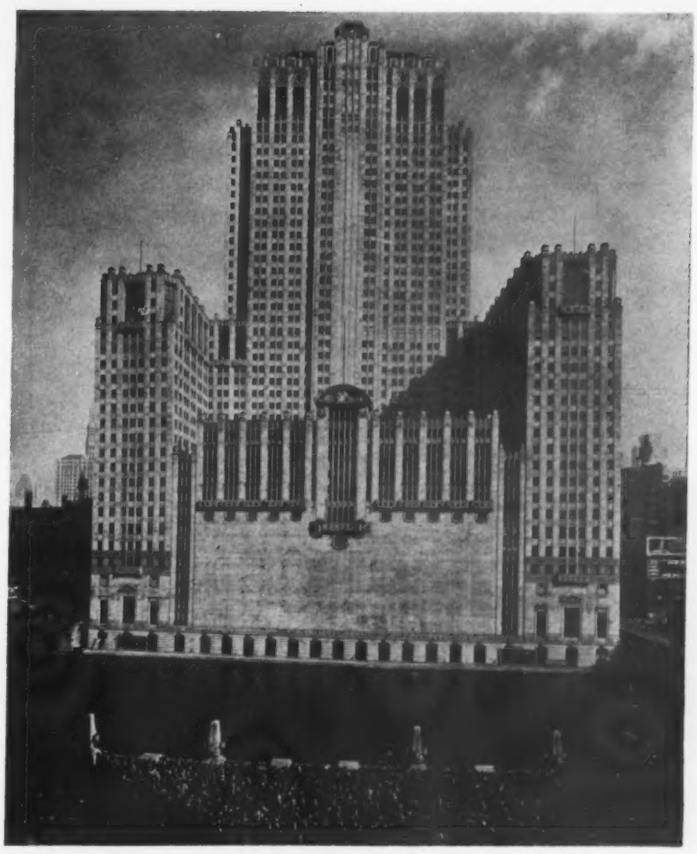
JASON F. WHITNEY,

president of the company, prepares to speak over the radio backstage at the initial performance.

(BELOW)

THE CHICAGO CIVIC OPERA HOUSE,

as seen from the rear.



DEBUTS IN AIDA

Dusolina Giannini and Bruna Castagna made operatic debuts here in a spectacular production of Aida. Miss Giannini offered outstanding impersonation of the Ethiopian princess and her usual tonal opulence throughout the opera. Miss Castagna's majestic mien made her Amneris authentic in action and her singing was excellent. The Rhadames of Martinelli could not be improved upon when the tenor is in such fine estate as at present. He trumpeted the Celeste Aida to the delight of his innumerable admirers. Mark Love gave vocal distinction to the King; likewise Virgilio Lazzari to Ramfis. Worth singling out is the singing of Virginia Wallace, who stepped from the studio of Ada Paggi to sing the music of the priestess. Moranzoni in the orchestra pit and Desire Defrere back stage were towers of strength.

DIE MEISTERSINGER RESTORED

After an absence of seven years Die Meistersinger was presented with a cast enlisting nine new singers besides serving for the reappearance of Rene Maison in the role of Walther and Sonia Sharnova as Magdalena. Joel Berglund made a successful debut as Hans Sachs. Though he invested the role with tonal beauty, he nevertheless missed the poetic and philosophical note so much underlined by his predecessors. Dszo Ernster was only satisfactory as Pogner, his tone being muffled most of the time. Adolph Vogel erroneously imbued the role of Beckmesser with beautiful tone and therefore lost its true significance. Anthony Marlowe's initial appearance deserves more than passing comment, for his portrayal of David was a fine piece of comedy. Maria Reining's Eva was pleasant as to voice and action. The other newcomers, though in rather obscure roles, added materially in making the performance meritorious in all respects. Miss Sharnova gave prominence to Magdalena; likewise Mark Love to the dual parts of Nachtigal, the Bucklemaker and the Night Watchman. Henry Weber directed the augmented orchestra brilliantly and Desire Defrere deserves paeans for his clever mise-en-scene.

La Gioconda with Leskaya, LaMance, Paggi and Bentonelli in the leads and the Littlefield Ballet, inaugurated successfully this season's Board of Education series at popular prices.

The initial Tuesday concert under Stock of the Chicago Symphony Orchestra was excellent in program and the manner it was performed. Georg Schumann's lovely Liebesfrühling overture prefaced the Scriabin Divine Poem, followed by Dohnanyi's orchestra suite and selections from Berlioz' Damnation of Faust. Desirous of acquainting the Chicago public with all that is new in symphonic music, Conductor Stock often brings to hearing many novelties, but once in a while they interest only because they are new. Such was the case at the third Thursday-Friday program when Marcel Poot's Allegro Symphonique, Kurt Atterberg's ballade and passacaglia on a theme in Swedish folk style and Emil von Reznicek's Comedy Overture came to first local hearing. None of the compositions would set the world afire, nor does any contain sufficient musical value to deserve retention in the repertoire. The highlights of the program were Grétry's Cephale et Procris ballet suite and the polka and fugue from Weinberger's Schwanda, even though Tschaikowsky's second symphony was also performed.

One of the most interesting programs so far this season was the fourth, featuring two novelties and bringing as soloist Concertmaster John Weicher. A Corelli concerto grosso for string orchestra, dating from the eighteenth century, proved a simple bit of classical writing and met with instantaneous success. The Karl Höller Hymns on four Gregorian melodies, receiving first American performance, is incontestably the most important major composition brought to our attention in the past few years. Höller, a thirty-one year old composer, has built his four little hymns on solid foundation, clothing the old themes with modern orchestration, discordant at times but always inspiring. The novelty, superbly performed by Stock and his men, scored a tremendous success. Mr. Weicher's scholarly performance of the Joachim D minor concerto won the full approval of the listeners. Two movements from Mahler's D major symphony and Strauss' Till Eulenspiegel's Merry Pranks formed the balance of the invigorating program, ably performed by the orchestra.

WOMAN'S SYMPHONY'S OPENING CONCERT

It was a transformed Woman's Symphony Orchestra that played under Izler Solomon's direction at the Auditorium Theatre, October 25. This aggregation of feminine instrumentalists has now reached a conspicuous place among symphonic bodies of the country if their performance of Van Vactor's Passacaglia and Fugue and Mozart's D major serenade be taken as criterion. Conductor Solomon inspired his players with his own enthusiasm and complete knowledge of the symphonic literature with the result that the young ladies played as never in the history of this worthy organization. Igor Gorin, baritone, earned the unanimous approval of the vast assemblage in songs by Strauss, Handel, Gretchaninoff and the Largo al Factotum from the Barber.

ILLINOIS SYMPHONY CONCERTS

With Albert Goldberg at the podium and Margery Mayer, Chicago City Opera contralto as soloist, the Illinois Symphony Orchestra was heard at Great Northern Theatre, October 23, in a program featuring the Haydn D major symphony. In Erda's Warning from Das Rheingold and songs by Hugo Wolf and Brahms Miss Mayer disclosed anew the qualities that have attracted the attention of the public ever since her teacher, Zerline Muhlmann Metzger, introduced her in recital last spring.

On October 30 Izler Solomon brought for first hearing two interesting compositions by American composers, Horace Johnson's Imagery and the late Henry Hadley's Azenath's Dance. Hadley's muse is familiar, but Johnson's name has not

(*Continued on page 26*)

NEW YORK CONCERTS

OCTOBER 19

Marcia Davenport and Motet Singers A rare program of early unaccompanied choral music was given by the Motet Singers of New York (Paul Boepple, conductor) with Marcia Davenport as commentator, in the second event of the Town Hall late afternoon series, From Early Folk Song to Modern Jazz. Miss Davenport, who is the daughter of Efrem Zimbalist and Alma Gluck, and is known as a writer on music, described with considerable detail the development of vocal music between the days of primitive plainsong and the early polyphonic period preceding Bach. The Motet Singers provided, with carefully modulated tone and remarkable technical ability, under Mr. Boepple's precise direction, a series of illustrative numbers.

OCTOBER 20

Philharmonic Orchestra Opening its 1938-39 season, and with John Barbirolli conducting, the Philharmonic Orchestra had an impressive greeting at the first of its current Carnegie Hall concerts on Thursday evenings. The leader came in for an individual greeting of unmistakable warmth.

His program consisted of Weber's Freischütz Overture, Sibelius' two Legends, The Swan of Tuonela and The Return of Lemminkainen, Stravinsky's suite from The Firebird, an adagio and fugue for strings by Mozart, and Beethoven's fifth symphony.

After ninety-six years, the Philharmonic Orchestra still is a vital organization and doubtless the leading factor in the musical life of New York. The orchestra maintains its eminence under the careful and informed direction of Barbirolli, whom the public has taken warmly to its heart. The playing at the seasonal opening was clean, authoritative and of elevated quality in tone.

The restoration of the Lemminkainen score is greatly to Barbirolli's credit, as the work had not been heard in New York for thirty-six years. It is not great music, but shows striving for the technical freedom and larger expression which Sibelius won in his later creations.

Barbirolli was much in the spirit of everything he interpreted, full of animation, feeling, fancy and convincing musicianship. The listeners feted him particularly after the first and last numbers.

Kate Keith Field Essaying Bach and Handel airs, Lieder and Mozart and Debussy arias as well as numerous songs of varied styles usually betokens a vocalist of ample experience and extensive tonal skill. Unfortunately for the sincere young soprano, Kate Keith Field, who came to Town Hall on this evening, those items are not yet fully mastered in her musicianly repertoire. Although she gave evidence of musicianship and showed linguistic ability, Miss Field at the same time disclosed a voice of small size, somewhat lacking in color and not always projected with freedom. Her program likewise was ill-advised and poorly arranged, for the taxing Bach and Handel which opened it necessitated far more virtuosity than she could offer them. Likewise her Lieder, with the exception of two Marx songs and the Brahms Botschaft, found her interpretative powers somewhat limited despite her sincere efforts. Her large audience was sympathetic and applausive. Milford Snell, at the piano, was impressive.

OCTOBER 21

Michael Rosenker Another Town Hall recital by Michael Rosenker, young violinist, who had appeared there in a previous season, added to the impression that he has a natural aptitude for his instrument, if his gifts are not yet wholly disciplined. A fine, singing tone is one of the major attractions of his equipment and a generous degree of spontaneity and spirit are also among his assets. In the Vivaldi-Respighi sonata in D major, the tonal pattern was set forth with considerable smoothness and accuracy of intonation, if his rhythmic sense was not always completely infallible. The unaccompanied Reger sonata in A major for violin, a severe test, was met with less than the degree of monotony in color that sometimes attends such a venture. Making some of his best effects in the Goldmark concerto, he added to its tuneful measures a final group including a Chopin-Prihoda nocturne, a first hearing of Rode's etude in E flat as arranged by Pilzer, a canto

ETHEL BARTLETT

RAE ROBERTSON

by Pizzetti and Kreisler's reworking of the Paganini La Campanella. The audience was warmly appreciative. Milton Kaye was a cooperative pianist.

OCTOBER 22

Trio of New York Three distinguished musicians inaugurated a series of chamber music programs on this Saturday afternoon in Town Hall. Carl Friedberg, pianist, and Felix Salmond, cellist, were joined by Daniil Karpilowsky, violinist, former leader of the Guarneri Quartet, under the appellation of the Trio of New York. Their initial program embraced the Brahms trio (op. 101), the exacting Schumann trio in D minor (op. 63) and the Fauré quartet in C minor (op. 15), in which they were joined by Lillian Fuchs, violist. The Brahms work found the three players offering an energetic and swiftly moving reading, with Mr. Friedberg somewhat the dominating figure. The Schumann was read with brilliant musicianship. Of particular interest were the second and fourth movements, in which the players showed much spirit. With Miss Fuchs furnishing added sonority to the strings, the Fauré had a broad and expansive offering.

OCTOBER 23

Philharmonic Orchestra Sunday afternoon auditors at Carnegie Hall had the same program as that played by the Philharmonic Orchestra at its Thursday evening and Friday afternoon concerts. This time the Sibelius tone poem made less impression than at the two previous hearings, but again John Barbirolli held his listeners with his strongly-knit and purposeful publishment of Beethoven's fifth

JOHN BARBIROLLI

ERICA MORINI

symphony. As before, the other numbers were Weber's overture to Freischütz and the Firebird Suite by Stravinsky.

Beryl Rubinstein The annual New York recital by Beryl Rubinstein, pianist, associated in recent years with the Cleveland Institute of Music, of which he is now the director, drew a good-sized matinee audience to Town Hall. Intellectual grasp and an easy, undemonstrative keyboard manner informed his performances of Beethoven's rarely heard twelve variations on a Russian dance tune. If Schumann's sonata in F sharp minor at moments was read with more logical and persuasive than glowingly romantic accents, the *aria* section had tender delicacy of sentiment and the whole work was set forth with penetrating acumen. He was at his most compelling in a group of Brahms including three capriccios (op. 76, Nos. 5 and 8, and op. 116, No. 7) and the ballades Nos. 2 and 4 from op. 10. The final group included Rachmaninoff's Etude-Tableau in D, the performer's own gavotte in B minor, Stravinsky's etude in F sharp, and Godowsky's virtuosic paraphrase of the Strauss Künstlerleben waltzes, the arranger himself being one of the interested members of the audience which rewarded the afternoon's pianism with many recalls and requests for encores.

New Friends of Music Chamber Orchestra An exciting occasion, with the S. R. O. sign displayed in the lobby and an audience peppered with musical notables, was the debut concert of the New Friends of Music Chamber Orchestra, introducing the new conductor, Fritz Stiedry, at Town Hall late on Sunday afternoon. The Bach cycle was begun with three Brandenburg Concertos (Nos. 1, 3 and 5).

In the first concerto Roman Totenberg played the solo violin part, with Lois Wann, Ferdinand Prior, Emanuel Tivin, oboes; Ellen Stone, Philip Palmer, French horns; Bernard Balaban, bassoon, and the *continuo* formed by two harpsichords at which Ralph Kirkpatrick (guest artist) and Eric Simon, assistant conductor, presided. Delightful was the performance of the final movement, with its various dance forms, the *menuet, polacco* and contrasted trios.

Especially vital and precise was the playing of the string ensemble and two harpsichords in the concerto No. 3, which the conductor led seated before the group at a low music stand, reinforcing the impression of a chamber ensemble. This was one of the major exploits in virtuosity of a richly-rewarding afternoon. The concerto No. 5, with its important solo parts for flute, violin and modern piano, played superbly by Frances Blaisdell, Mr. Totenberg and Mr. Kirkpatrick, was a glorious final offering, in which all the participants cooperated with utmost smoothness and finesse. The third season of the New Friends was thus launched with unusual *éclat*, and the enthusiasm of the capacity attendance was an accurate index of the success achieved by the frequently recalled conductor and his cohorts.

OCTOBER 24

Mischa Violin Temporarily deserting his duties as associate conductor at the Radio City Music Hall, Mischa Violin gave a Carnegie Hall program of violinistic items. Lekeu's sonata revealed some effective pyrotechnics and the Paganini-Wilhelmj D major concerto further disclosed technical accomplishments. Milton Kaye was the skilled keyboard associate in this and the rest of his program, which included the Bach E major partita and several shorter items. These had brilliant, if external, string treatment which brought warm applause from a good-sized audience.

OCTOBER 25

Dorothy Baker A praiseworthy sense of style and a voice of good quality, well produced, were revealed by Dorothy Baker at her evening debut in Town Hall, except for a tendency to clip top tones. Her program embraced two excerpts from Bach cantatas, with Carlos Mullenix, oboist, assisting. The Lieder of Brahms and Strauss were somewhat beyond her emotional ken, but the Depuis le Jour aria and French songs were exquisitely presented. Louise Haydon's accompaniments were pedestrian.

OCTOBER 26

Elizabeth Wysor The fine vocal equipment of Elizabeth Wysor, young American contralto, was singularly effective in *cantilena* singing at her recital in Town Hall, where she had appeared previously. Beginning with Es ist vollbracht, from Bach's St. John Passion, the singer was assisted by Josef Smit, viola da gamba, as well as her accompanist, Edward Hart. An orchestral setting would have added to its effect. Her subsequent numbers included Henry Holden Huss' completion of Beethoven's sketches for Heidenröslein, airs by Jommelli and Rossi, Lieder of Schubert, Brahms, Wolf and Strauss (interpreted with intelligence, poise and lovely tone), songs by Sibelius, Grieg and Sinding in the original tongues, and an English group by Goossens, Paxon, Quilter, and Lamar Stringfield's setting of her own lyric, On a Moonbeam, with the composer playing flute obbligato. Miss Wysor, if she realizes the full potentialities of her voice, has the natural endowments to reach a high place among native artists. She granted several encores, Brahms' Der Schmied coming after the Lieder group.

OCTOBER 27

Philharmonic Orchestra Music lovers had familiar music to regale them in the Barbirolli program with the evening Philharmonic concert at Carnegie Hall. There was a virile and finely articulated reading of Handel's Concerto Grosso in D minor (op. 6, No. 10). Then Guiomar Novaes, warm-toned, fluent, and highly musical pianist, gave deep pleasure with

ERNST VICTOR WOLFF

ISO BRISELLI

her informed playing of Beethoven's concerto (No. 4) in G.

Ending the program, Brahms' second symphony found the conductor and his men in their best response, the appealing music being done with sensitive poetical insight and lovely sympathy with the melodic curves.

Clara Rockmore Mastery of the improved ether-wave instrument created by Leon Theremin was revealed in a program of numbers mainly composed of items usually in violinistic literature by Clara Rockmore in Town Hall. With her sister, Nadia Reisenberg, at the piano, Miss Rockmore showed how the instrument meets the demand for speedy passages, as in the Franck sonata and Nardini's E minor concerto. *Staccati, legati* and balanced nuances were easily controlled by the musicianly, impeccable player, whose program also included numbers of Achron, Tschaikowsky, Ravel and Korngold. Miss Reisenberg's accompaniments were deft and competent.

OCTOBER 28

Canadian Choir Appearing for the second consecutive season in Town Hall, the Canadian Choir of Brantford, Ontario, conducted by Frederick Lord, offered a wide selection of accompanied and *a cappella* numbers for women's, men's and mixed units. Refinement of effects, pronounced variety of dynamics, good attacks and releases, and a quality of tone varying from rich vibrancy to the faintest *pianissimo*, marked the singing. Old works by Wilbye and di Lasso were particularly delightful, and more recent scores by Wolf, Delius, Bantock and others were augmented by a number of folk airs and arrangements. Alice Monture was the accompanist in some of the offerings. The audience was enthusiastic.

OCTOBER 29

Erica Morini Possessed of all the qualities which have placed her in the front flight of violin artists, Erica Morini returned to her New York admirers at Town Hall in a recital bringing the Viotti A minor concerto, Bach's Chaconne, the Vivaldi-Respighi D minor sonata, and shorter numbers. Franz Rupp assisted ably at the piano.

Miss Morini's understanding of musical content, her full tone, warm temperament and sure fingers and bow delighted her hearers as usual. It was an especially interesting experience to commune again with the rarely played Viotti work.

Its archaic nature had stylistic revelation from the recitalist, who also showed lofty conception and noble achievement in the immortal pages by Bach.

OCTOBER 30

Philharmonic Orchestra An emotionally stirring and brilliant technical exposition of Chopin's second piano concerto was given by Guiomar Novaes, pianist, at the Sabbath afternoon concert of the Philharmonic Orchestra in Carnegie Hall. John Barbirolli and the orchestra ably cooperated in following her lead. Berlioz' overture to Benvenuto Cellini was romantically set forth. Griffes' Debussyan White Peacock was persuasively read. Mr. Barbirolli gave the second Brahms symphony a somewhat personal delineation.

Iso Briselli A recital by Iso Briselli, violinist, took place at Town Hall on Sunday afternoon. The performer again revealed a generous degree of temperament and energy in his playing of a wide-ranging program. A vibrant, appealing tone of large size, and technical adroitness were shown, though unevenness of intonation at times appeared, together with some rhythmic departures. In the Bach Chaconne, overstress of attack in bowing sometimes distorted phrases. His best work was done in the lyrical movements of Veracini's A minor sonata and the Chausson Poème, the concluding pages of which brought fine ardor and accurate playing of trills. Works of Szymanowski-Kochanski, Aulin, Saint-Saëns, Milhaud and Sarasate were also given. Vladimir Padwa was an excellent piano co-artist.

JOHN POWELL

CARL FRIEDBERG

New Friends Of Music The second, sixth and fourth Brandenburg concertos of Bach provided the Sunday afternoon program of the New Friends of Music Orchestra in Town Hall. Fritz Stiedry again conducted and admirably re-created the atmosphere of Bach's day with his small ensemble and competent assisting soloists. The second concerto opened the program with Bernard Tinterow, violinist; Frances Blaisdell, flutist; Lois Wann, oboist; and Ralph Kirkpatrick and Eric Simon, harpsichordists. William Vacchiano played a small trumpet, copied from Bach's day, in a particularly effective contribution. Fritz Magg was cellist in the *andante* section with the other soloists.

The sixth concerto was offered with Kurt Frederick, Edward Neikrug, violists; Mr. Magg and Nathan Chaikin at the viola de gambas; Sam Suzowsky, bass, George Neikrug, cellist; and Mr. Kirkpatrick and Mr. Stiedry at the harpsichords, the latter also conducting. The fourth concerto, in which Miss Blaisdell was particularly satisfying, had Roman Totenberg violinist; Mr. Kirkpatrick and Mr. Simon at the harpsichords and Phillip Kaplan also a solo flutist. The entire program denoted the musicianship and keen appreciation of Bach's style by the participants.

OCTOBER 31

Max Pollikoff A program which included the premiere of Morton Gould's concerto as well as Mozart's Symphonie Concertante (with Louis Kievman, violist, assisting) won applause for Max Pollikoff, violinist, in Carnegie Hall. Mr. Pollikoff lavished his best efforts on the pointless, cacophonic Gould score, which included passages calling for digital dexterity, cadenzas without end and a brief lyric chant. A Bach-Nachez partita was given a spirited and technically precise delineation; the Mozart a forthright and meticulous reading by both artists and Jascha Zayde, accompanist. The violinist's own Soliloquy and Prokokfieff-Grunes, Stravinsky-Dushkin, Gaillard-Gautier and Paganini-Auer *morceaux* completed the list.

ELIZABETH WYSOR

MAX POLLIKOFF

RECITALS OF THE FORTNIGHT

NOVEMBER 1

John Powell Celebrating the twenty-fifth anniversary of his American debut, John Powell, American composer-pianist, opened his Carnegie Hall program with a scholarly delivery of Beethoven's E major sonata (op. 109). Schumann's Etudes Symphoniques was given a glowing presentation, followed by three Chopin etudes, each receiving detailed consideration. Three of his transcriptions, Green Willow (in the form of a theme and variations gradually building up to a dazzling climax), Pretty Sally, an arrangement of a folk air, and his setting of a Morris jig, Jockie to the Fair, found him in his element. Liszt's Tarantella was offered, and then came encores demanded by an enthusiastic audience.

BERYL RUBINSTEIN

BYRD ELLIOT

Mary Bothwell At Town Hall in the evening Mary Bothwell, soprano, offered a song list, with Stuart Ross as her dependable accompanist. There were evidences of assiduous study and of a certain natural flair for song expression in the work of the recitalist. However, a somewhat pinched type of tone and uncertainty of intonation in the higher range limited the effectiveness of her carefully arranged program, including works of Durante, Torelli, Mozart, Brahms, Wagner, Strauss, Marx, Veracini, Russotto, Kramer and Warren. In a special bracket were six of Brahms' Zigeunerlieder. Miss Bothwell achieved some of her best effects in Wagner's Träume, which the soprano sang sensitively. The audience called for encores.

NOVEMBER 2

Douglas Moore and Ernst Victor Wolff Continuing the series of lecture-recitals, From Early Folk Songs to Modern Jazz, Prof. Douglas Moore of Columbia University discussed the evolution of keyboard music in Town Hall. Ernst Victor Wolff, harpsichordist, played illustrations of such scores, ranging from earlier examples to more complicated ones. His fine sense of proportion and musicianly ability to recreate the spirit of older music from various national schools were balanced by fine gradations of tone and color on his soft-voiced early instrument and the modern piano.

Silvio and Isabel Scionti Excellent ensemble delivery, admirable interpretative agreement and unity of musicianship were revealed by Silvio and Isabel Scionti, duo-pianists, in their concert in Carnegie Hall. In the opening Vivaldi D minor concerto grosso, the feminine member focussed attention on her technic. In the succeeding Bach, however, a more ideal musical fusion was displayed. There were two novelties, Aborn's Fugue in Yellow and Castelnuovo-Tedesco's Little Siren and the Bluefish, as well as works of Sowerby, Casella and Lecuona.

Frank Sheridan The first of a cycle of recitals in which all the Mozart and Brahms piano works are to be played by Frank Sheridan occurred in Town Hall. He performed the D minor and C minor fantasias, A minor rondo, G major gigue, and sonata in C minor by the older master, as well as Brahms' F minor sonata, G minor rhapsody, B flat major intermezzo, D minor ballade and C major capriccio. A meticulous sense of dynamics and technical mastery of the Mozart works resulted in carefully modelled but at times over-restrained performances. In the Brahms group, Mr. Sheridan, with taste and refinement of tone, gave recreations which had satisfying depth and warmth of conception. The large audience demanded encores.

NOVEMBER 3

Philharmonic Orchestra A violinist new to New York, Robert Virovai, eighteen-year-old Jugoslavian (pupil of Hubay, in Budapest), created a veritable furore at his American debut on this evening. At the Philharmonic Orchestra concert he played Vieuxtemps' D minor concerto, and made its old-fashioned pages into fascinating and vibrant matter. With frankly romantic sentiment and fire, he combined stylistic technical embroidery and a glowing tone that exactly suited the composition. The only blemish was an occasional lapse of intonation, readily overlooked in the light of the youthful virtuoso's other fine qualities.

John Barbirolli deserves thanks for bringing forth also Boccherini's ancient A major symphony, an exhilarating and delicately chiselled work. Closing the concert was a warm and pictorial reading of Sibelius' second symphony.

NOVEMBER 5

Byrd Elliot The first New York performance of Prokofieff's second violin concerto was a feature of Byrd Elliot's recital in Carnegie Hall on Saturday afternoon. The score, even more individual and oddly atonal than his first, offers less grateful opportunities, but Miss Elliot performed its amazing effects with imperturbable finesse. She opened with a suavely conceived and musically played performance of Mozart's sonata (K. 454), in which Celius Dougherty gave strong support. The Chausson Poème had a soaring and smoothly integrated reading. Some of her best work was done in the Schubert-Heifetz impromptu in G flat, which with pieces by Szymanowski and Sinigaglia, formed the last group. Miss Byrd conquered technical problems with poise, and revealed a vibrant tone and good intonation, only a slight degree less of restraint being desirable in her admirable musical equipment. The audience was large and enthusiastic.

(*Continued on page 27*)

(Photos of Barbirolli and Briselli by Toppo; Bartlett and Robertson by Lassalle, London; Pollikoff © by Harold Stein; Rubinstein by H. Hewitt, Elliot by Hal Phyfe.)

Boston Year Gets Under Way As Orchestra Offers Novelty

(Continued from page 7)

lieb—assisted. The sixth work by the young Russian-American composer to be played here since 1931, the new composition is perhaps his best. Certainly it is stimulating, not only for the unusual combination of instruments, but because of its directness and fine orchestration. It is neither an orchestral concerto nor a concerto grosso.

On the same program stood the tone poem Stenka Razin by Glazounoff, reinstated after eight seasons, and the fourth symphony of Brahms, the latter performed with proverbial Boston Orchestra magnificence. Dr. Serge Koussevitzky commemorated the 100th anniversary of the birth of Bizet at the first supplementary concerts of the season, October 24 and 25, with the L'Arlesienne Suite (No. 1). At these concerts, in a superbly graceful performance of Mozart's E flat concerto, Pierre Luboshutz and Genia Nemenoff made their local debut as paired pianists.

Later, a French program honored the presence of His Excellency the French Ambassador to the United States, Count René de Saint-Quentin, the orchestra playing Le Tombeau de Couperin (Ravel), Prelude to the Afternoon of a Faun (Debussy), the Flemish Rhapsody (Roussel) and the Fantastic Symphony (Berlioz).

Jordan Hall, Bostonian home of the recital these thirty-five years, was reopened October 19, after summer renovations, with a concert by the student orchestra of the New England Conservatory (Wallace Goodrich, conductor).

Wheeler Beckett Opens Children's Concerts

Concerts for children have not flourished in Boston proper for some years, though such a series has been given across the river in Cambridge. Considerable fanfare, then, attended Wheeler Beckett's first Youth Concert, played by an orchestra of about seventy Boston Symphony Orchestra men at Symphony Hall October 19.

An audience upwards of 2,000 youngsters listened with evident enjoyment. A notable feature of Mr. Beckett's admirable enterprise is the fact that the "audience base" has been broadened to take in children from families of varying means in Greater Boston and suburbs farther removed.

Handel and Haydn Society in Pierné Work

Pierné's large-dimensioned but fading oratorio, The Children's Crusade, was repeated as a benefit for the National Cathedral in Washington, D. C., by the Handel and Haydn Society, at Symphony Hall October 31. Dr. Thompson Stone conducted; the excellent soloists were Agnes Davis, Olive Appleton, Blanche Haskell, Ernest McChesney and Walter Kidder. In addition to the chorus of the society, there was an auxiliary chorus of 200 Brookline children.

Smeterlin's Recital

That well-rounded artist of the piano, Jan Smeterlin, who performs Chopin with a stylistic and technical grace all his own, charmed a large audience at Jordan Hall on November 2.

Haydn's F major Sonata, No. 13, and two movements—the *adagio* and the *introduction* and *fugue* from Beethoven's Hammerklavier Sonata—preceded a group devoted to Chopin. This last, originally including but three mazurkas and a brace of studies, was swelled to sizable proportions by extra numbers of the Polish master. For a dazzling finish, Mr. Smeterlin offered Liszt's pianistic fireworks on the Hungarian Rakoczy March. The recital began the second concert series presented by Aaron Richmond.

St. Louis Ensemble in Seasonal Bow

Golschmann Forces Attain High Level in Beginning Year— Crooks Sings in Principia Course

St. Louis, Mo.—The St. Louis Symphony Orchestra's fifty-ninth season was inaugurated with an orchestral concert pair on October 28 and 29. Vladimir Golschmann presented Weber's Oberon Overture; Richard Strauss' Death and Transfiguration; Ravel's La Valse, and Brahms' first symphony. In superb readings of these scores, Mr. Golschmann accomplished as fine a tonal ensemble and artistry as completely finished and satisfying, as was the case at the height of last season. Don Foster has been engaged as orchestra manager to succeed Arthur J. Gaines, who has joined the Minneapolis Orchestra as secretary-manager.

Recital by Richard Crooks

The Principia Concert and Lecture Course opened its annual season on October 28 with a song recital by Richard Crooks. In a diversified program in which he was ably assisted at the piano by Frederick Schauwecker, Crooks delighted a capacity audience which by its enthusiastic plaudits, was treated to numerous extra numbers.

O. C.

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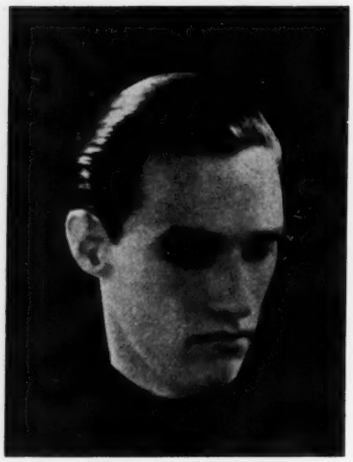

WILLIAM PENNY HACKER,
American pianist-conductor, left on November 1 to appear at the Lake Forest Academy, Lake Forest, Ill. He returns in time to resume his duties as conductor of the Albany Philharmonic Orchestra, which this year is on a professional basis.

Mailamm Seeks Scores and Funds for Palestine Music Library

Scores of symphonies, chamber and operatic works as well as other music in good condition and funds for research and bibliography are being sought for the Hebrew University Music Library, Jerusalem, Palestine, by Mailamm, American-Palestine Music Association. Credit is given the donors. Packages may be sent Mailamm at Steinway Hall, New York City.

Rudolph Reuter's Engagements Include Tour of South

Rudolph Reuter has returned to Chicago from Mexico and begun his series of concerts. He played at Evanston on October 24; appears at the Goodman Theater, Chicago, on January 23; and in Winnetka in March. The pianist visits the East in November and again in January, also making a tour of the South in the spring.

Buenos Aires Has Fine Wagner Hearings

Tristan and Siegfried Directed by Kleiber—Also Conducts Bach's St. John's Passion

Buenos Aires.—Tristan and Isolde was one of the best performances of the current season at the Teatro Colon. The orchestra under the baton of Erich Kleiber played magnificently. The cast included Max Lorenz as Tristan, a role which he warmly interpreted and sang. Anny Konetzni was a vocally impressive heroine and acted with fervor. Herbert Janssen sang Kurvenal. King Mark had authoritative character and vocalism from Emanuel List. Karin Branzell did an excellent and ardent Brangaene.

Bach's St. John's Passion had its first hearing at the Colon, with Kleiber conducting. The soloists were Koloman Von Pataky, Karin Branzell, Margarita Perras, Emanuel List and Herbert Janssen. The Colon chorus under Rafael Terragnolo cooperated brilliantly.

Wagner's Siegfried resulted in a striking success for Lorenz and Erich Witte (Mime) both revealing large artistic resources. Risé Stevens voiced Erda with sonority. Herbert Janssen (Wotan) and Anny Konetzni (Brünnhilde) aided appreciably as did Hermann Wiedmann (Alberich), Emanuel List (Fafner) and Margarita Perras (Bird). Kleiber achieved wonders with the baton.

L. H. Frias.

IN CONSOLE DEBUT

CLAIRE COCI,
organist, makes her New York debut on November 17 at Calvary Episcopal Church, playing two choral preludes of Bach, the same composer's toccata and fugue in D minor and works of Vierne, Honegger, Widor and Karg-Elert. (Photo by Tipery.)

Mrs. E. S. Coolidge Made Honorary Member of Sigma Alpha Iota

Mrs. Elizabeth Sprague Coolidge was inducted a national honorary member of Sigma Alpha Iota on October 31 by Alpha Theta Chapter, at Teachers College, Columbia University. At the ensuing musicale Lucille Dresskell, soprano, with Sarah Knight, accompanist, and the Hunt Trio of the Women's Symphony Orchestra were heard. Dr. Antonia Brico, conductor of that ensemble, spoke. Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs and an honorary member, and Gertrude Evans, national president of the sorority, were present.

Kansas City Philharmonic Players Under Krueger Inaugurate Season

Conductor Feted on Return—Musical Club and Orchestra Honor Carl Busch—Julius Osiier Receives Bispham Medal at Concert of His Music

KANSAS CITY, MO.—Nearly 5,000 Philharmonic Orchestra subscribers attended the initial concerts of the sixth season, on October 20 and 21. The audiences on both occassions arose at Karl Krueger's entrance. He was recalled innumerable times. Always an interesting conductor, highly dramatic, he was in the zenith of his powers in the Pathétique Symphony of Tschaikowsky, Don Juan by Strauss and the prelude and finale from Tristan and Isolde. The orchestra, bettered by several important changes in the personnel, is a sensitive, virile, honey-toned unit.

CARL BUSCH HONORED

The Kansas City Musical Club (Mrs. George Hamilton Combs, president) sponsored a testimonial concert on October 27, honoring Carl Busch and featuring his works. The Women's Committee of the Philharmonic Orchestra (Mrs. Charles M. Bush, chairman) assisted, with Mrs. John L. McLaughlin, special chairman. Mr. Busch's classic A Song of Chibiabas, Omaha Love Song and his My Old Kentucky Home (arranged for strings) were never heard to better advantage. Karl Krueger and the Philharmonic Orchestra who gave their services for the event, seemed inspired from the opening Oberon Overture of Weber and César Franck's symphony through the closing Siegfried's Rhine Journey of Wagner. The Municipal Music Hall was almost filled. Mr. Busch spoke from Mrs. Krueger's box, the audience standing. Mrs. Combs gave a scintillating talk on Busch's fifty years of musical service to Kansas City.

Freda Draper's luscious voice was heard in excerpts from The Bride of Bagdad by Julius Osiier October 31. The Chicago contralto's visit to her former home was for the presentation of the David Bispham Memorial Medal to Mr. Osiier, whose opera received the 1938 award by the American Opera Society of Chicago for the best American opera.

Selma Mednikoff, pianist of New York, projected a difficult program creditably at the Municipal Music Hall, October 18. The Chopin group and modern works by Debussy, Stravinsky and Griffes were impressive.

On October 25, Mary Craig French, coloratura soprano, carried off honors in David and Saint-Saëns numbers at Mu Phi Epsilon's initial Morning Musicale. Florence York Stahl, Chicago pianist, gave artistic readings of Rachmaninoff and Stravinsky items. Frank Cunkle, pianist of Nebraska University, and Olga Eitner, violinist of Kansas, impressed with Handel's sonata in E Major, and Maxine Martin's Lieder were well received.

Wiktor Labunski, exemplary pianist of the Conservatory, presented works by Liszt, Schumann, Ravel, and Chopin and his own prelude and toccata in his recital on October 28.

Thurston Johnson, violinist of the Philharmonic Orchestra evidenced fine talent in his first recital on October 8. Chausson's Poème was outstanding. Philip Stevens was the able accompanist.

C. C. B.

Quaker City Welcomes Orchestral Fare

Rachmaninoff Guest Soloist with Philadelphians in Program of His Works—Fabien Sevitzky Begins Season of Chamber String Simfonietta

PHILADELPHIA.—The Philadelphia Orchestra concerts of October 21 and 22 featured an entire Rachmaninoff program with the composer-pianist playing his concerto (No. 1) in F sharp minor. At the request of Mr. Rachmaninoff his third symphony was substituted for the second which was originally scheduled. The symphony opened the program and was given a splendid performance under Eugene Ormandy's baton. The composer was called to the stage at the close. The concerto was even more impressive, with the composer revealing as always his masterly pianistic prowess. Three of Rachmaninoff's preludes arranged for orchestra by Lucien Cailliet closed the program.

For the October 28 and 29 concerts, Mr. Ormandy arranged an all-Wagner program, comprising Faust Overture, Siegfried Idyl, Prelude and Love-Death from Tristan und Isolde, Overture and Bacchanale from Tannhäuser (Paris Version), and Prelude to Die Meistersinger. The Faust Overture was the work least often heard, and the least impressive.

CONCERT FOR YOUTH

The first Concert for Youth of the season given by the Philadelphia Orchestra (Eugene Ormandy conductor), repeated the orchestral works played at preceding regular concerts, the Beethoven Leonore Overture (No. 3), the Sibelius symphony and The Pines of Rome by Respighi. The soloist was Robert Gay, baritone, one of the contest winners, singing Iago's Credo from Otello and Eri Tu from The Masked Ball, with an encore from Falstaff. He has a fine voice, and excellent stage presence.

SEVITZKY FORCES IN NOVELTIES

The first concert of the thirteenth season of the Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor), was given on October 20, in the Bellevue-Stratford Ballroom. The opening Concerto Grosso in D minor by Vivaldi, was delightful, featuring solo parts by Alexander Zenker, Louis Gesensway and Benjamin Gusikoff. Following this came one of the most beautiful numbers of the concert—Divertimento in F major by Mozart, for oboe and stringed orchestra, with Marcel Tabuteau as soloist. This artist's playing has long been known here, and he again demonstrated amazing skill of tone, phrasing, and all branches of technic. Space prevents detailed discussion of the other numbers which were Variations on a theme by Frank Bridge by Benjamin Britten, Pastorale by Gian-Carlo Menotti, the composer at the piano, and Intermezzi Goldoniani by Bossi. All were interesting and finely done by the impeccable musician-conductor, Mr. Sevitzky.

A recital of more than ordinary interest was given on October 18 at Lower Cogslea, artistic studio of Violet Oakley, by the young violinist, Marjorie DeVore Edwards. The Bruch concerto in G minor was the outstanding number of a comprehensive program, when Miss Edwards astounded her listeners with the force and fire of her playing. Arthur Hollander was her fine accompanist, who also played a group of excellent solos.

M. M. C.

Francescatti Hailed as Paris Soloist

(Special cable to the Musical Courier)

PARIS.—Zino Francescatti, violinist, scored an overwhelming triumph here as soloist with the Conservatory Orchestra. He presented Mozart and Paganini concertos in brilliant style and was enthusiastically received. Pierre Monteux conducted and was given an ovation for his splendid cooperation.

I. S.

SINGS TO COLLEGIANS

LORD LURGAN,
English baritone, recently sang at the Knox School, Cooperstown, N. Y., and Greenbrier College, White Sulphur Springs, W. Va.

Birmingham Has Novel Chamber Festival

Programs Given as Memorial to Deceased Musician—Curtis Quartet and Resident Artists Heard

BIRMINGHAM, ALA.—A musical event of distinction in this section was the Birmingham Chamber Music Festival, held October 7-9, and dedicated to the memory of Edna Gockel Gussen. Artists participating were the Curtis String Quartet (Jascha Brodsky, Charles Jaffe, Max Aronoff, and Orlando Cole); Ottokar Cadek, violinist, and conductor of the Birmingham String Ensemble; Lillian Dame Cadek, Harold Cadek, Alfred Urbach, George Gauggel, Stephen Dill, Angelo Silva, Minnie McNeill Carr, Elizabeth Gussen, Lois Greene Seals and Orline Barnet Moore. The String Ensemble opened the festival with an interesting program, having Minnie M. Carr and Elizabeth Gussen, duo-pianists, and Angelo Silva, flute, as soloists. As beautiful and technically perfect as were the Curtis String Quartet's programs, they did not surpass the exquisite loveliness in tonal expression, perfection of ensemble, and emotional beauty of the playing of Ottokar Cadek, violin; Harold Cadek, cello; Lillian Dame Cadek, viola, and Lois Greene Seals, piano. The audiences were large and appreciative.

An interesting musicale was offered at the Highlands Methodist Church, with Allen Orton Gibbs, organist; Minnie McNeill Carr, pianist, and Vernon Noah, baritone, in a well chosen program.

The Handel Choral Society (Harrell Biard, conductor) opened its fifth consecutive season with a concert in the ballroom of the Tutwiler Hotel. The program included solos by Isabel Shoop, organist and accompanist; Catherine Colgan, contralto; Sam Gagliano, pianist; E. H. Stockman, baritone, and Edward Turbeville, tenor. The choral numbers were by Handel, Bach, Brahms, and Mendelssohn.

The Birmingham Music Teachers Association presented the Apollo Boys' Chair (Coleman Cooper, director) in concert at the Tutwiler Terrace Ballroom.

A. G.

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Musical Family of the Safonoffs Boasted Versatility—and Numbers

Maria Safonoff, Pianist and Daughter of Conductor, Gives Reminiscences of Childhood in Russia

THE ORGAN PIPES OF THE SAFONOFF FAMILY
with father Wassily and mother Barbara at the left, Ivan, the violinist and teacher, fifth from the left and Maria, pianist, third from the right.

The influence of family life in their early childhood was reflected in their later activities as artistic pursuits were followed by the "organ pipes" of the noted Safonoff family, it was revealed by Maria Safonoff in an interview with a Musical Courier representative recently.

Miss Safonoff, who gives a Carnegie Hall recital on November 18, talked about the activities of her family back in Russia where Wassily, the father, later to become known as the conductor of the New York Philharmonic Orchestra, and her mother Barbara, an accomplished singer, directed the energies of their brood, which Wassily always referred to as "organ pipes."

Versatile Gifts

Miss Safonoff spoke of their summer home at Kislovodska, a Southern Russia resort and how her father endeavored to unite the children in some activity that would bring their interests together. "This was by no means easy," she said, "because of the difference in age and the variety of their tastes and inclinations. My oldest brother Ilya was a cellist; Sergei a poet; Ivan a violinist; Anna a young coquette, full of spirit and initiative; Barbara was deeply interested in music, painting and all the arts while I had visions of becoming an aviator. Olga has an extraordinary gift for sculpture while Helene, when only six started writing poetry and novels with such titles as Criminal Love, An Innocent Thief and the like.

"Some things, however, would draw us together in common enjoyment and music was among them. I used to play trios and sonatas with my brothers, the violinist and cellist, but best of all I loved those evenings when my mother and we children sang Bach chorales under the guidance of my father."

Desire for Perfection

Asked as to what she considered the outstanding characteristic of her father as a man and a teacher, Miss Safonoff, after deliberating a moment, said: "I think it was his longing for perfection and his extraordinary broadmindedness. He encouraged us to personal expression and never to forgive one's own mistakes but to have courage to admit them and the will to correct them. During lessons he used such colorful comparisons that they appealed to the imagination and helped immeasurably toward attainment of the desired effect. He believed an artist should be broadminded both personally and artistically and should have friendly contacts with people of all nations and of all classes and he urged us to study music literature and art of all schools and races."

Miss Safonoff pointed out that this year is the twentieth anniversary of her father's death and the Poushkin Society of America paid tribute to him on October 28 with a program in his memory, the musical part of which was given by herself.

H. A. S.

New Popular-Priced Opera Series Planned for Philadelphia

Popular priced opera is to be presented this season by the Philadelphia Opera Company, organized by C. David Hocker, with Sylvan Levin as musical director. Mr. Hocker announced that Leopold Stokowski and Eugene Ormandy have agreed to serve as honorary musical directors. It is stated also that there will be no "star system," but auditions will determine the membership of singers and only those living in Philadelphia are eligible. Mr. Hocker plans a permanent resident company wherein the singers chosen are to cooperate; sometimes they may be named for a leading role and in another production in minor parts.

Mr. Hocker is known for his work with the youth concerts of the Philadelphia Orchestra and also as a concert manager. Mr. Levin, identified with opera there for many years, inaugurated operatic productions at Robin Hood Dell, prepared works for Leopold Stokowski, Artur Rodinzki and Fritz Reiner, and was a conductor of the Philadelphia Grand Opera Company. He plans two operas this season, the first being La Boheme. Dr. Hans Wohlmuth, formerly of the Volksoper in Vienna and assistant to Dr. Herbert Graf at the Salzburg Mozarteum, is to be stage director.

Toscanini Continues NBC Concerts

Offers Two New Scores by Samuel Barber and His First American Performance of Tschaikowsky's Pathétique Symphony

Rossini's breezy Cenerentola overture began the Toscanini ministrations cheerfully at his second concert with the NBC Symphony Orchestra in the RCA Building on October 22. It is featherweight music and was done with appropriately delicate touch.

Immediately following came elevated and poignant matter with Richard Strauss' Don Quixote, in which Emil Feuermann, cello, and Carlton Cooley, viola, took the solo parts. There is no one who illuminates the prodigious score with greater understanding, sympathy and eloquence than Toscanini, and his reading registered with deeply moving result. Feuermann's performance kept pace with the conductor's inspirational guidance, and offered cello art and musical imagination of rich fertility.

If ever there was a more graphic and altogether telling interpretation of Beethoven's fifth symphony than on this evening, the present reviewer missed the chance to hear it. Toscanini and his orchestra functioned at the very peak of vitality and persuasiveness. Rafter-shaking approval sealed the achievement.

Tschaikowsky Reading Applauded

At long last, Toscanini programmed Tschaikowsky's Pathétique Symphony on October 29, and stirred studio and microphone listeners profoundly with his searching interpretation of the passionate and tear-drenched masterpiece. His version was an effective rebuke to those who affect to look upon the opus as supersentimental and even meretricious. The response of the studio audience was so overpowering that they broke the no-applause rule and burst in with an ovation after the delivery of the third movement.

There was also a most engaging performance of Bach's second Brandenburg Concerto, followed by a lovely tonal depiction of Haydn's "Horn Call" Symphony. The NBC Orchestra covered itself with glory throughout the evening, and maintained the peak of refined sound and virtuosity.

Barber Works Premiered

Samuel Barber's newest compositions (opus 11 and 12), adagio for strings and Essay for Orchestra, won their world premieres from Toscanini and his NBC symphonic unit at their regular broadcast concert on November 5. Of the two scores the adagio, a warm melody beautifully harmonized, seemed at first hearing to be the more important. The Essay is deftly spun without undue complexity. Both pieces made a deservedly favorable impression.

The symphony of the occasion was Dvorak's New World, whose simple and sincere heartiness had affectionate interpretation from the *maestro* and his players. Debussy's Iberia, brilliantly colored and characterized, and Paul Graener's gentle, atmospheric suite, The Flute of Sans Souci, completed the appealing program.

L. L.

CLAVECIN SOLOIST

YELLA PESSL
played the solo harpsichord part in Bach's second Brandenburg Concerto with the NBC Orchestra under Arturo Toscanini on October 29. She was recently heard in three Bach cantatas with the Madrigal Singers (Lehman Engel, conductor) and in weekly NBC broadcasts. (Photo by Lotte Jacobi.)

Alfred Chigi Heard on Tour

Alfred Chigi, baritone, sang with the National Grand Opera Company at Toronto, Can., in Barber of Seville, Pagliacci, Carmen, Faust and Rigoletto, as well as in Buffalo, Syracuse and Schenectady, N. Y., Baltimore, Md., and Washington, D. C.

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Pittsburgh Faces Record Year

Concert Series Promise Profusion of Events by Noted Ensembles and Artists

PITTSBURGH, PA.—Pittsburgh faces the most important music season in its history. More concerts of quality than ever before are listed, yet the response in subscriptions to the several courses offered is reason for elation.

May Beegle's series, which began with a recital by Lawrence Tibbett and a performance of the Mordkin Ballet, comprises also recitals by Kirsten Flagstad, Fritz Kreisler, Jascha Heifetz, Jose Iturbi, and a joint appearance of Nino Martini and Bidu Sayao. Miss Beegle is offering a secondary series of Sunday afternoon recitals which feature Beniamino Gigli, Marian Anderson and Yehudi Menuhin.

The Pittsburgh Orchestra Association (Mrs. William Thaw, president), sponsors five concerts: three by the Philadelphia Orchestra under Eugene Ormandy, and two by the Boston Symphony Orchestra (Serge Koussevitzky, conductor).

The Art Society began its sixty-fifth year with a rousing recital by Rachmaninoff. Ensuing recitals on this course will be presented by Marjorie Lawrence, Metropolitan soprano; Ezio Pinza, basso; the Barrere-Britt Trio; Curtis String Quartet; and Sigrid Onegin.

The Y. M. and W. H. A. Musical Society opens its twelfth year with a recital by Hortense Monath, American pianist, followed by appearances of Jussi Bjoerling, tenor; Gertrude Pitzinger, mezzo-soprano; Raya Garbousova, cellist; Adolf Busch, violinist, and Rudolf Serkin, pianist, in sonata recital; the Gusikoff String Quartet; and the Y Choral led by Harvey B. Gaul.

The Mendelssohn Choir under Ernest Lunt is to present three events, the first being a concert performance of Saint-Saëns' Samson and Delilah. Handel's Messiah, and Dett's The Ordering of Moses complete this list. R. L.

Pierre Luboshutz and Genia Nemenoff to Appear Widely

Forty-five engagements are listed for the two-piano team of Pierre Luboshutz

(Photo © by G. Maillard-Kesslere.)

PIERRE LUBOSHUTZ and GENIA NEMENOFF

and Genia Nemenoff, who opened their season on October 10 at the University of North Carolina and on October 24 and 25 were heard with the Boston Symphony Orchestra. Following their Town Hall, New York, recital on November 25 they appear at a Mayflower Musicale on December 19 in Washington, D. C.; in St. Louis recital on January 17; with the San Francisco Symphony Orchestra on January 21 and 22; with the Los Angeles Symphony Orchestra on January 24 and in a Syracuse, N. Y., concert on February 14.

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Cincinnati Men Led by Iturbi and Lange

Former Appears Also as Piano Soloist —Cadman Plays His New Quintet with Local String Quartet

CINCINNATI, O.—While Eugene Goossens, musical director of the Cincinnati Symphony Orchestra, is in England as guest conductor of British orchestras, we are hearing Jose Iturbi in three programs and Hans Lange, associate conductor of the Chicago Orchestra, in three events and the first of the young people's concerts. Iturbi scored a success in the Beethoven concerto (No. 3), in which he directed and played the piano. His performance of various numbers by Spanish composers proved enjoyable and some of the modern works he presented were highly amusing.

For his first program Hans Lange offered Beethoven's first symphony, Weber's Overture to Freischütz, and a Tschaikowsky trio transcribed for modern orchestra by Frederick Stock. In this he won acclaim.

Charles Wakefield Cadman was the excellent guest soloist with the Cincinnati String Quartet in a delightful program devoted to his own works and which gave a local premiere to his quintet for piano and strings in G minor, a well-wrought work, and three numbers from his Trail Pictures for piano. The Lyric Trio in D major (Op. 56) for violin, cello and piano, opened this, the first of the Contemporary Concerts.

Howard Colf, assistant concertmeister of the Cincinnati Symphony Orchestra and member of the Conservatory of Music artist faculty has replaced Ary van Leeuwen in the trio. The latter resigned from the orchestra and has left the city.

At the Victory Luncheon of the Woman's Committee for the Symphony Orchestra Mrs. Polk Laffoon, president, reported women sold season tickets to the orchestra concerts in excess of $5,000, exceeding any previous sale. Trophies and prizes won by individual members were presented by Mr. Iturbi as guest conductor. M. D.

Two Orchestras in Denver Openings

Anna Kaskas, Contralto, Soloist under Baton of Tureman—Pro Musica Presents Kolisch Quartet in Beethoven

DENVER, COLO.—The Civic Symphony Orchestra (Horace E. Tureman conductor) opened its seventeenth season auspiciously with a performance of Brahms' symphony in C minor. The only other number on the program was Tschaikowsky's piano concerto in B flat minor, in which Dorothy Johnson Taylor, local pianist, gave a good account of herself. A large and appreciative audience enjoyed the concert.

The Denver Symphony Orchestra opened its fifth season with Beethoven's symphony (No. 1) in C major. Two waltzes and the Perpetuum Mobile by Johann Strauss gave a lighter touch to the program, which closed brilliantly with Goldmark's joyous overture Im Frühling. Anna Kaskas, assisting soloist, won instant favor from the expectant audience with a magnificent contralto voice displayed to great advantage in two arias. In a group of four songs by Hughes, Hageman, Glinka and Rachmaninoff skillfully accompanied by Alice Quarles Fellows, pianist, she proved a lieder singer of fine understanding.

The local Pro Musica chapter deserves praise for presenting the Kolisch String Quartet in an all-Beethoven program at the Colorado Consistory Auditorium. It was an artistic triumph for the quartet. G. S.

Earle Spicer in Song Programs

Following seventeen appearances in nation-wide programs of the Canadian Broadcasting Company, many of which were broadcast also by MBS, Earle Spicer, baritone, appeared at Groton School, on October 28, for the third time. Other engagements are at Chattanooga and Athens, Tenn.; Ottawa, Can.; in Messiah at Montreal, Can.; in Buffalo; at the Hotchkiss School; Brooklyn (N. Y.) Institute; Teachers College, Farmville, Va.; for the Allentown (Pa.) Musical Club; the Spence School; and New Paltz (N. Y.) Teachers College.

I. S. C. M. Festival for Warsaw

LONDON.—The next International Society for Contemporary Music Festival will occur shortly after Easter, 1939, at Warsaw.

Tibbett Recital in Indianapolis

Harold Triggs and Marion Laut Give Two-piano List Including Works by Former

INDIANAPOLIS, IND.—Lawrence Tibbett opened the Martens Concerts at the English Theater on October 24 before a packed house which voiced approval of his art. Italian, German, Russian and English songs comprised the lengthy program, the artist displaying his rare gifts as an interpreter combined with a voice of perfect evenness in all registers. Stewart Wille provided excellent accompaniments and contributed a group of piano numbers.

Harold Triggs, assisted by his artist pupil Marion Laut, opened the Indiana Matinee Musicales at the L. S. Ayres Auditorium on October 14. After appearing in a Debussy number and two of his own works, Triggs joined with his pupil in three Bach arrangements, Fêtes (Debussy), and variations on a Beethoven theme (Saint-Saëns). The audience was enthusiastic.

Sarah Elizabeth Marks, pupil of Rudolph Ganz, was presented in a recital at the World War Memorial Auditorium on October 25. She showed a serious attitude toward her music and in numbers by Beethoven and Schumann displayed effective contrasts in tone coloring. H. C. G.

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Columbus Fall Opens With Musical Deluge

Recitals by Rachmaninoff, Tibbett, Lawrence, Sayao, Speaks, Renardy, Schmitz and Roth Quartet—Cincinnati Symphony Orchestra, Mordkin Ballet and United States Bands Appear

COLUMBUS, OHIO.—The local music calendar, more crowded than in years, offered no less than ten major concerts and recitals in the first four weeks of the current season.

Inaugurating the season, the Women's Music Club presented in her first appearance here Bidu Sayao, Brazilian soprano, who immediately sang her way into a high position on the Columbus list of favorite artists.

Three days later Margaret Speaks returned to her native heath in an exquisite recital sponsored by Kappa Kappa Gamma, her own sorority. Meanwhile, the first annual Buckeye State Music Jubilee, a week-long event, was under way, having been opened with a concert by the United States Navy Band. The Columbus Philharmonic Orchestra was heard daily at the jubilee.

The Roth String Quartet and E. Robert Schmitz, pianist, were presented in joint recital by Capital University; and on October 24 the Central Ohio Symphony Club brought the Cincinnati Symphony Orchestra, with Jose Iturbi, excellent conductor and soloist, here.

Another service unit, the United States Marine Band, appeared the following night; and on October 28 Sergei Rachmaninoff started the current Hast-Amend Civic Series. The Mordkin Ballet appeared on October 29; Lawrence Tibbett was heard in an ovational recital on October 31, being another Capital University presentation; and November 10 brought Marjorie Lawrence, soprano, and Ossy Renardy, violinist, for a brilliant joint program under the auspices of the Hast-Amend Civic Series. C. C. L.

Mrs. Edgar Stillman-Kelley Added to Mu Phi Epsilon Song Jury

Mrs. Edgar Stillman-Kelley has accepted appointment to the board of judges, with Rudolph Ganz, Howard Hanson and Wallace Goodrich, in the song book competition of Mu Phi Epsilon, national music honor society. Twenty unpublished songs by members are to be chosen by Louise B. M. Dyer. Manuscripts should be sent Barbara Joiner Parsons, committee chairman, at 430 East Fifty-seventh Street, New York City.

THE CINCINNATI STRING QUARTET

Modern Works to Be Played by Cincinnati String Quartet

The Cincinnati String Quartet enters its fifth year as a chamber music ensemble by presenting four concerts of modern chamber works in its Contemporary Concert Series. The personnel includes Leo Brand and Ernest Pack, violinists; Herman Goehlich, violist; and Arthur Bowen, cellist, all members of the Cincinnati Symphony Orchestra.

The quartet was formed in 1934 when Mrs. Howard Wurlitzer presented it in forty musicales in her home. In 1935 the Cincinnati String Quartet started the Contemporary Concert Series, founded by the American composer, John W. Haussermann Jr. The ensemble has appeared in concerts in various cities, before the Ohio and National Federation of Music Clubs and at colleges and universities.

More than 130 works have been performed by the quartet; of these, fifty were played for the first time in Cincinnati and about thirty given premieres. Several composers have dedicated scores to the group. Their programs have covered chamber music works from the late seventeenth century to the present day and also shown the development of literature from South America and the Orient as well as North America and Europe.

Recently the quartet played Edgar Stillman-Kelley's quintet for piano and string quartet with Mrs. Kelley at the piano. At its first concert of this season, given recently, Charles Wakefield Cadman was the guest piano soloist in a performance of his quintet. The same program will be repeated on November 21 at the home of John W. Haussermann, Jr., in New York. At a later event Jenö von Takacs, Hungarian composer and pianist, plays his new Trio-rhapsody with the quartet.

Stell Andersen to Play in Paris Premiere of Milhaud Concerto

Stell Andersen is to premiere Darius Milhaud's piano concerto on February 12, with the composer conducting the Orchestre Symphonique at the Grande Salle Pleyel in Paris. Miss Andersen completes her New England tour this month, leaving then for a three-month tour of Europe, her first engagement abroad being on December 25 in the piano series of the AVRO, Holland broadcasting station. She is to appear also with the Warsaw Philharmonic, Budapest Konzertverein and Florence orchestras and give concerts in The Hague, Prague and at the Scandinavian Festival in Paris.

TOWN HALL RECITALIST

OLIVER STEWART,
tenor, on November 18 in Town Hall, New York, sings French, Italian and German arias, Lieder, French and Italian songs, and a group of English items. He returned recently from a tour of Southern cities.

Bartlett and Robertson Begin American Tour

Ethel Bartlett and Rae Robertson, British duo-pianists, inaugurated their tenth American tour on October 31 at Pittsfield, Mass. They sailed from Belfast on October 21 following a concert there and arrived at Quebec October 28. Tonight (November 1) they play in Springfield, Mass., and on November 4 in Newburgh, N. Y. Their New York recital is scheduled for November 5 when they give two works first performances in America, Milhaud's suite Scaramouche and a Fantasy of Scriabin, an unpublished work and said to be his only one for two-pianos.

This month they also play in Bethlehem, Pa., on November 7; Buffalo, N. Y., 8; Elmira, N. Y., 10; White Plains, N. Y., 11; Athens, O., 15; with the Cincinnati Orchestra, 18 and 19; Des Moines, Ia, 21; Houston, Tex., 26; Blacksburg, Va., 29; and Hampton, Va., 30. After leaving the United States in the spring, they appeared with Toscanini and the BBC Orchestra, concluding twenty-one months of activity before leaving for a vacation in the Hebrides.

Alexander Center to Give Song List

Alexander Center, American tenor, presents a three-language program in Carnegie Chamber Music Hall, New York, on December 11.

Buffalo Fetes Melchior and Lehmann

Joint Program Offered by Wagnerian Artists—Don Cossack Chorus in Visit —Resident Artists Active

BUFFALO, N. Y.—A brilliant occasion was the opening concert of the Zorah B. Berry evening series, when Lauritz Melchior and Lotte Lehmann of the Metropolitan Opera, appeared in a joint program in the Buffalo Consistory Auditorium. The capacity audience was enthusiastic and many were the encores conceded. Two of the most enjoyable portions of the program were the duet numbers by Schumann and Wagner. Paul Ulanowsky and Ignace Strasfogel, respectively at the piano for the soloists, contributed to the enjoyment.

The Don Cossack Russian Male Chorus presented the first of the Zorah B. Berry Sunday afternoon series in the Consistory. Serge Jaroff, energetic conductor, led the singers through the varied program with fine precision and musicianship. A number of extras were granted.

The first of a series of piano recitals by C. Gordon Watkins was held in the home of Mr. and Mrs. Charles A. Criqui. The all-Schumann program was replete with technical difficulties, which were easily surmounted by Mr. Watkins. He also displayed refinement and finished style.

Squire Haskin, organist and choirmaster of the First Presbyterian Church, presented a fine program of Bach, Couperin, Brahms, César Franck, Roger-Ducasse, Karg-Elert and Pierné, all played with excellence of taste in registration, technical ability and musicianship.

Members of Les Amis de la France recently enjoyed a piano recital and lecture by Jeno Swislowsky. L. H. M.

William Bowers Sings in Jersey City Recital

William Bowers, baritone, was recently heard in a recital at Lincoln High School, Jersey City, N. J., under the auspices of Monumental Baptist Church. With Lucille Davis at the piano, he sang an aria from Faust, Lieder of Brahms, Schubert and Schumann, Negro Spirituals and French and English numbers.

Matja Niessen-Stone Returns to Teaching Field in New York

Matja Niessen-Stone, voice teacher, has returned to the United States from England and opened a New York studio in connection with her former artist-pupil, Viola Silva. She formerly was a member of the faculty of the Institute of Musical Art.

Bonelli in Cross-Country Tour

Richard Bonelli, baritone, *en route* to rejoin the Metropolitan Opera, appeared in Stockton, Calif., on October 19 with engagements following this in San Francisco, Los Angeles, Lubbock, Sante Fe, Reno, Seattle, Vancouver, Winnipeg, Decatur, Akron, Carbondale, Pa., Battle Creek, Topeka, Tulsa and Galveston.

MacDowell Club String Orchestra Resumes Rehearsals

The MacDowell Club String Orchestra of New York City resumed rehearsals for the season on October 26. The first concert is on December 4, with Karl Kraeuter conducting. A few chairs are vacant; persons interested in joining may communicate with Mr. Kraeuter at the club, 166 East Seventy-third Street, New York.

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Vancouver Orchestra Launches Season

Sir Ernest MacMillan Guest Leader for Opening Event—Joan Peebles Gives Recital in Native City

VANCOUVER, B. C.—Sir Ernest MacMillan, guest conductor, appeared in the Orpheum Theatre, October 9, at the opening concert of the Vancouver Symphony Orchestra, which played to an audience of 3,000. Under his dynamic leadership the orchestra showed what it really was capable of in the way of co-operation and concerted effort. César Franck's symphony was the climax of a program that also comprised Haydn's serenade for strings, Mendelssohn's *scherzo* from Midsummer's Night Dream, the Sorcerer's Apprentice by Paul Dukas and Beethoven's Leonore Overture (No. 3). Jean de Rimanoczy, concertmaster of the orchestra, was assisting artist in his usually artistic delineation in Vaughan Williams' The Lark Ascending. Many recalls for Sir Ernest and the orchestra's own conductor, Allard de Ridder, concluded an auspicious beginning for this fine organization.

Joan Peebles, Canadian operatic contralto, appeared in her native New Westminster in a song recital on September 14 in the Metro Theatre. Her program, orthodox in choice, was appealingly sung, listing composers Handel, Arne, Gluck; Lieder by Wolff, Brahms and Dvorak; Verdi, Chaminade, Debussy; and songs and ballads in English. She has been engaged to appear in concerts in Vancouver.

The Burrard Male Choir made its first appearance of the season in the Kitsilano High School on September 23 under the conductorship of Evan Walters. Assisting artists were Muriel Tomlinson, contralto; Margaret Fergusson, cellist; Ralph Lear, tenor, and Hubert Nowell, bass.

Gordon Manley, local pianist, appeared in recital in the Oak Room, Hotel Vancouver, recently. The popular Chaconne of Bach-Busoni and Mozart's A major sonata were featured on the program as well as numbers by Chopin, Stojowski, Scriabin, and Dohnanyi.

With Dr. L. S. Klinck as chairman, presentation of diplomas and certificates of Toronto Conservatory was made by Sir Ernest MacMillan in the Auditorium of the University of British Columbia October 8. Pianists appearing on the program included Eileen Purser, Alda Palsson, Eva Holley and Lawrence Goodwill in works of Scarlatti, Chopin, Weber, Moszkowski, Beethoven and Rachmaninoff. Yvonne Findlater, mezzo-soprano, sang the Habañera from Bizet's Carmen, and two numbers by Stanford and Delius respectively. F. D. F.

VISITS CANADA

CARMELA PONSELLE,
mezzo-soprano, in the role of Dalila. She appeared in Montreal, Can., during the week of November 6.

Montreal Symphonic Offerings Enthrall

Harold Bauer Soloist with Resident Symphony Orchestra — Pelletier Forces Assisted by Canadian Pianist—Mordkin Ballet and Carmen by Local Company Applauded

MONTREAL, CAN.—The Montreal Orchestra under Douglas Clarke made an impressive beginning of their ninth season at His Majesty's Theatre, on October 30. The principal item of a fine program was a wonderful performance of Brahms' concerto (No. 2) in B flat, with Harold Bauer as guest soloist. The brilliant pianist gave an outstanding delivery of the work and was accorded a well deserved reception at the end. The orchestra opened with Sibelius' Tapiola and after the intermission concluded with two pieces by Delius, played for the first time here, On Hearing the First Cuckoo in Spring and Summer Night on the River, and finally the popular Holst orchestral arrangement of Bach's Jig Fugue.

LES CONCERTS SYMPHONIQUES OPEN

The fifth season of Les Concerts Symphoniques got under way auspiciously on October 28, at The Plateau Auditorium, under the dynamic direction of Wilfred Pelletier, drawing an audience that crowded the hall to the doors. This first concert was the occasion of the return to his native town of the Canadian pianist, Jean Dansereau. The soloist in Beethoven's concerto in C minor played superbly. The other works heard during the evening were Schubert's fourth symphony and Graham George's theme and variations, the work that won the Lallemand Prize last season. The program was brought to a close with La Mer by Debussy.

BALLET AND OPERA

The Mordkin Russian Ballet opened a brief stay at His Majesty's Theatre, on October 18, and gave three representations in two days. They performed to enthusiastic audiences. Mordkin and his dancers entirely deserve the reception given them by bringing out of the stage full of dancing artists splendid pictures of choreography. Their program was composed among other works of Gisele, La Fille mal gardée, The Goldfish and Swan Lake.

Les Variétés Lyriques did very well in their presentation of Carmen at the Monument National on October 23. Anna Malensant singing the title role, presented a voice essentially pleasing. The outstanding feature was the performance of Raoul Jobin. Endowed with a powerful voice, he made a decisive hit among music lovers by portraying José with consummate skill. The other principals, Lional Daunais and Therese Drouhain, justified their respective reputations.

Kenneth Sakos, tenor, appeared in recital at Windsor Hall, on October 23, under the auspices of the Greek Community of Montreal. His program contained old Italian arias, German songs, Greek folk songs and operatic arias. The young tenor is the possessor of a clear and powerful voice cleverly used. Gwendolyn Williams of Toronto supplied efficient accompaniments. J. H. G.

Gigli to Give Concerts in Many Cities

Beniamino Gigli, former Metropolitan Opera tenor, opened his first American tour in six years by appearing in Pasadena, Calif., on October 10. He is to visit Seattle, Portland, Vancouver, Spokane, San Francisco, Salt Lake City, Los Angeles, Chicago, Minneapolis, Toronto, Boston, Washington, New York, Hartford, Pittsburgh, Havana, Dallas, New Orleans and Denver.

Martini Sings with Duluth Players

Lemay Launches Series of Symphony Orchestra to Applause

DULUTH, MINN.—The Duluth Symphony Orchestra, under the impeccable direction of Paul Lemay and with Nino Martini, tenor, soloist, opened the symphony season here on October 30, at the Armory before a capacity audience. The program was one of the most artistically balanced and entertaining ever presented by the orchestra.

The chief work performed by the orchestra was César Franck's symphony. In this number the strings and woodwinds gave beautiful phrasing and the brasses and percussion instruments effective climaxes. Two shorter selections were Dvorak's Carneval Overture, as an opener, and Tschaikowsky's overture-fantasy, Romeo and Juliet.

Mr. Martini won his audience from the start with arias and songs sung with beauty and clarity. Many encores were demanded. J. W.

Houston's Music Hall Dedicated

New Structure Houses Initial Concert of Symphony Orchestra and Recital by Jessica Dragonette

HOUSTON, TEX.—Strengthened in every department and with an audience of inspirational size, the Houston Symphony Orchestra opened its season on November 7 and 8 with a program that stirred enthusiasm.

A capacity gathering of 2,500 heard the Monday performance in the new Music Hall, which the orchestra occupied for the first time, and the second night crowd was nearly as large, insuring the playing of concerts in pairs hereafter.

Conductor Ernst Hoffmann, beginning his third season, was in his best and most persuasive mood, and showed his improved ensemble to the fullest advantage in the César Franck Symphony, which furnished the second half of the program.

Other numbers, given with highly pleasing effect, were the overture to If I Were King, by Adam; a prelude by Jaernefelt; and Borodin's Polovetsian Dances. The *allegretto* movement of the Beethoven seventh symphony was played impressively in memory of Herman J. Weiss, former tympanist, who died recently.

An earlier visitor to the Music Hall, on October 24, was Jessica Dragonette, who sang a program composed of works that were so appreciated by her audience of about 1,500 that Miss Dragonette was obliged to give encores of encores. H. R.

LEADS OWN ORCHESTRA

EDVARD MORITZ,
composer-conductor, directs his ensemble in a Town Hall, New York, series opening on November 22 with Thelma Spear Lewisohn, soprano, as soloist. He is to present works of Mozart, Bach and Purcell as well as his own new piano concerto.

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Menuhin Plays With Los Angeles Orchestra Despite Union Ban

Gives Schumann Concerto Local Premiere—Recital Roster Includes Kreisler Programs—Federal Orchestra in Symphonic Suite by Stahl

LOS ANGELES.—Yehudi Menuhin played as soloist with the Philharmonic Orchestra, November 3, despite the interdict of AGMA, the labor union of concert artists, which he has steadfastly refused to join, and a packed house at the Auditorium warmly applauded the young violinist upon his entrance and offered ovations after each of his two concerti. Plaudits likewise greeted conductor Otto Klemperer upon his appearance for the first concert of the season. As Menuhin began to play the Mozart D major concerto (K. 218), photographers in an upper side box began taking a series of flashlight pictures which disturbed the auditors to the point of hisses. Menuhin and Klemperer stopped, and after a brief pause, resumed the concerto from the beginning. Principal interest centered in the first performance here of the Schumann violin concerto. In both works, Menuhin's artistry was manifest in every line of his polished interpretations. The Sibelius seventh symphony was the highlight of the orchestral program. The long program began with the overture to Mozart's opera, The Abduction from the Seraglio, and concluded with the Haydn D major symphony (B. & H. No. 5).

KREISLER'S RECITALS

Two recitals by Fritz Kreisler were greeted with thunderous applause on October 29 and November 1 in the Philharmonic Auditorium. He delivered both programs with his customary superb interpretative finesse, aided by Carl Lamson at the piano.

NEW ORCHESTRAL WORK

A new American work by Willy Stahl was the focus of attention as the Federal Symphony Orchestra (Gastone Usigli, conductor), opened the season at the Hollywood Memorial Auditorium, October 18. Though programmed as a symphonic suite, Stahl's composition was actually a symphony, with four movements knit together by a single, persistent rhythmic figure. Individual of style, concept and treatment, and intricate of design, the work is difficult to evaluate because of its divergence from tradition.

As soloist, Elizabeth Greenschpoon delivered the Saint-Saëns A minor cello concerto with virtuoso ability, yet without ostentation. Usigli's control over his orchestra was never more apparent.

RECITALS INCLUDE DEBUT EVENT

Kurt Reher chose an interesting program for his cello recital in the Biltmore Music Room October 28, and delivered it with technical mastery, playing with appealing tone and ample feeling. Sumner Prindle provided pianistic support. Interest centered in a new concerto by Sigurd Frederiksen, dedicated to the performer. It proved to be contemporary romantic in style.

Two promising young people, Henrietta Pelta, pianist, and Joseph Di Tullio, cellist, joined forces for a recital in the Biltmore Music Room on October 20. The pianist showed a powerful tone of masculine depth, and ample digital adroitness, but lacked comparable lucidity of phraseology. Familiar items of Bach, Brahms, Chopin, Ravel, Albeniz, Rachmaninoff, and Liszt constituted her offerings. The cellist demonstrated careful training but little spontaneity. He played the Haydn D major concerto, with admirable cadenzas by Alexander Borisoff, an early eighteenth century sonata by Eccles, and short numbers by Fauré and Sarasate.

A highly gifted young violinist, Julia Malloy, appeared in an exacting debut program at the Hollywood Woman's Club Auditorium on October 27. A pleasingly round and full tone of satisfying intonation was delivered with steady bowing, and her selections were presented with lucid phrasing and innate good taste. Richard Tetley Kardos officiated sympathetically at the piano.

APPEARS IN OPERAS

EMERY DARCY,

of Hollywood, sang the leading baritone role in Cavalleria Rusticana at a recent performance in the Hollywood Bowl. He also appeared in the premiere of the American opera, Gettysburg. Mr. Darcy has been engaged as soloist, on December 11, with the Tucson, Ariz., Symphony Orchestra.

CANDLELIGHT CONCERT

A diversified program was presented by resident artists in a candlelight concert at the Oakmont Club in Glendale on October 19. Participants were Eleanore Woodforde, soprano, Lorraine Rangere, pianist, Hother Wismer, violinist, Eddie Albright, reader, and Hana Lee, *danseuse*.

R. D. S.

Toronto Hears Chamber Music Groups

Hart House Quartet and Trio of New York Appear—Stewart Closes Prom Concerts—Lhevinne, Sayao, Crooks, Don Cossack Chorus and Mordkin Ballet in Heavy Autumn Schedules

TORONTO, CAN.—Abounding musical entertainment of almost every conceivable type has been offered Toronto recently.

In chamber music on October 22, at Hart House, the Hart House String Quartet (James Levey, Adolphe Koldofsky, Milton Blackstone, Boris Hambourg) gave the first of this season's series of three recitals, playing Mozart, Ravel and Schumann. It is conservative to say that this organization played in a manner that far outshone all its previous appearances. On October 20, the Trio of New York (Salmond, Friedberg and Karpilowsky) opened the Women's Musical Club's season with memorable performances of Brahms and Schubert, with the violinist and cellist playing Beethoven's Kakadu Variations and the Handel-Halverson Passacaglia unaccompanied.

PROMS CLOSE

In orchestral performance on October 6 the penultimate Prom with Reginald Stewart conducting and Ernest Seitz playing the Bortkiewitz piano concerto, won the plaudits of thousands. On October 13, the last Prom of the season offered fine orchestral numbers and superb orchestral accompaniments to Eileen Law, contralto, Sara Barkin, coloratura soprano, Irving Levine, baritone, and Nicholas Massue, tenor, as well as the Bach Choir, winding up a splendid season with grand effect. October 25 was this year's debut at Massey Hall of the Toronto Symphony Orchestra, Sir Ernest MacMillan, conductor, playing the Mozart Jupiter Symphony and the Leonore Overture (No. 3) in magnificent style, as well as a consummate accompaniment to Harold Bauer's superb performance of the Beethoven Emperor Concerto. On November 1st, the Symphony Nine O'Clocks were inaugurated, Sir Ernest conducting in a glowing program of Wagner, Haydn, Smetana and the Brahms first symphony.

LHEVINNE, CROOKS AND SAYAO IN RECITAL

Josef Lhevinne, on October 20 in Eaton Auditorium, played to a large house that warmly applauded his offerings of Chopin, Debussy and Liszt. Richard Crooks, on October 13, in the same hall, confirmed his high popularity in a rich and characteristic program. Bidu Sayao, on October 27, filled the same auditorium and delighted her hearers with an unusual and effectively sung program and charm and beauty of person. The inimitable Don Cossacks appeared at Massey Hall on October 7, singing better than ever in a bill of massive impressiveness. Campbell-McInnes, with Gwendolyn Williams accompanying, sang a choice selection at Eaton Auditorium on October 18. Mina Grant, soprano, at the Heliconian Club on October 11, gave a long, varied and carefully prepared number of songs, Doris Killam assisting at the piano.

OPERA SERIES

The National Opera Company presented a week of well sung and mounted standard works at the Victoria Theatre from October 17 to 22. The San Carlo Opera Company, the authoritative Carlo Peroni conducting, gave six gorgeous operas from their repertoire at Massey Hall from November 2 to 5.

André Marchal offered a brilliant recital at Eaton Auditorium on October 14, as did Giuseppe Moschetti at Walmer Road Church on October 28.

Ballet programs by Mordkin's organization drew crowds to witness finished performances in Massey Hall on October 21 and 22.

Ada Twohy Kent, composer, was at the piano for a program of her works, beautifully sung by Muriel Grant Scheerle and Ethel Tamblyn Cooper and admirably played by Albert Steinberg, violinist.

B. P.

Robert Elmore Wins Mendelssohn Award

Robert Elmore, organist and choirmaster of Holy Trinity Episcopal Church, Philadelphia, Pa., is the winner of the Mendelssohn Award for his Three Fantasies. The work is to be offered at the club's December concert. Judges were Eugene Ormandy, Sylvan Levin and Charles O'Connell.

FRENCH COMPOSER-PIANIST COMPOSING MUSIC FOR FILMS

CECILE SIMON

The versatility of Mme. Cecile Simon, French composer-pianist, finds further illustration in her present activity, that is, the composition of music for two important films now under production in France. Cecile Simon, erstwhile known as a composer of "serious" music, has had works performed at the Paris Opera (Eugene Goossens translated her opera Peach Blossoms into English, for performance in the United States), the Comedie-Française (Paris), in many foreign opera houses and theatres. Her symphonic opuses have been performed by leading European orchestras—notably the Colonne, Lamoureux, Pasdeloup, and Paris Symphony Orchestras—and violinists, pianists, and singers have frequently used her compositions in recital.

Cecile Simon is herself an accomplished pianist and has appeared throughout Europe, not only as recitalist, but as soloist in her compositions for piano and orchestra. Last season, among other engagements, she appeared in concert in London under the auspieces of the French Institute of the United Kingdom, at which time she played a program of French music in company with Simone Filon, great French violinist, vedette of Polydor records, and soloist with leading symphony orchestras. Madame Simon is now planning a concert tour in the United States next season, during which, along with Simone Filon, she will present programs of French music, particularly before certain clubs and societies.

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TESTS AUDIENCE REACTION

FELIX KNIGHT,

NBC tenor, appeared in Scranton, Pa., on November 14 in the first of a series of concerts and selected a program including arias, light classical songs and folk ballads as a result of a questionnaire sent to 100 of his radio fans, chosen at random. Of these, sixty-five asked for classical numbers, fourteen wanted a combination of light and standard music, while a few voted for popular songs.

NEW PUBLICATIONS

Reviewed by R. M. Kerr

Christmas Music for Mixed Voices

From Galaxy Music Corporation comes a sheaf of unusual and attractive Christmas choral music. Especially rich in novel harmonic and modal effects is the carol **Sleep, Baby Jesus,** from Poland, choral arrangement and English text by Frederick Erickson. Then there is a **Swedish Yule Carol,** with soprano solo in addition to the four mixed voices, its sturdy measures providing pleasing interplay of vocal parts, the arrangement by Harvey Gaul. **Shepherds, What Joyful Tidings?,** a carol text stemming from fifteenth century Holland, is given a setting of delightful clarity and antique effect by Elizabeth Henderson, especially attractive being the haunting repetition of the phrase on the words "Shepherds, shepherds." A baritone solo appears in T. Tertius Noble's florid music for Phillips Brooks' **Everywhere, Christmas Tonight,** which makes a jubilant mixed choral score with organ accompaniment. **What Seekest Thou, O My Son?** (Quid petis, o fili?) based on a quaintly human and tender carol from the times of Henry VII and VIII found in an old MS. at the British Museum, has an *a cappella* setting by William Robert Davis. It tells of the Virgin's delight in her child and of the innocent dialogue between the two; musically it is simple and modal. All the works except that by Dr. Noble are unaccompanied. (Galaxy Music Corp., New York.)

Christmas Music for Women's Voices

A Carol of the Birds from France (Bas-Quercy), harmonization and choral arrangement by Don Malin, wins the heart by its simplicity, sweetness and *naïveté,* and ends originally on an augmented second. It is for four-part women's voices, *a cappella,* with English text. For three-part chorus is **The Holy Child,** text by Katherine S. Hayden, music by Louise Snodgrass — a strong melodic theme and a lullaby-like refrain giving it tuneful qualities. A collection of **Five Christmas Carols,** with harmonization and choral versions by Katherine K. Davis, includes works from various countries under one cover. Three-part settings are Rouse, Good Folk (Spain); and Now Leave Your Flocks (France); while Wake, Gentle Shepherds (Hungary) and Watching at Night (Als ich bei meinen Schafen wacht) are for four-part choir, and A Blessed Day of Joy (Croatia) adds a contralto or mezzo solo part to the latter form. All are unaccompanied and have English text, the French and German works also supplying the original. (Galaxy Music Corp., New York.)

For Male Voices

Christmas Eve, music by Richard Hageman; male choral setting by Alfred M. Greenfield.

A four-part arrangement with piano of this vigorous and tuneful Christmas song. A good vehicle for men singers, as its conclusion is broad and effective. Also available in women's and mixed choral arrangements, respectively, by Harry Gilbert and Philip James. (Galaxy Music Corp., New York.)

For Three-Part Mixed Chorus

Peace on Earth, Christmas Carol; words by Helen Wieand Cole; music by Walter Wild. A fine, vigorous theme with attractive runs is a feature of this sturdy carol, with much opportunity for part-singing. Piano or organ accompaniment. (Carl Fischer, Inc., New York.)

For Four-part Mixed Chorus

Especially designed to meet the requirements of adolescent voices, the Troubadour Series of four-part song choruses for junior high school boys contains arrangements by Mae Nightingale of **Silent Night, Holy Night; The First Nowell,** and **A Babe Is Born.** The first has *ad lib.* piano accompaniment, the others are *a cappella.* (Carl Fischer, Inc., New York.)

Gena Branscombe's **Wreathe the Holly, Twine the Bay,** has some resonant bell-effects and "fa-la-las" to accompany the buoyant refrain of this gladsome Christmas number. There is a brief alto or bass solo, not difficult. Also available in arrangement for two sopranos and two altos, both versions with accompaniment. (J. Fischer & Bro., New York.)

For Three-part Women's Chorus

A somewhat elaborated version of **Silent Night** is provided in an effective arrangement by Emery G. Epperson, for solo (soprano) or unison chorus with three-part women's choir. There is an arpeggio piano accompaniment. (Carl Fischer, Inc., New York.)

Song

The Christmas Tree; poem by Mary Bowen Brainerd; music by J. Willis Conant.

Sentiment of pleasing and graceful sort marks this unpretentious song about a Christmas tree, which is fancifully conceived and semi-religious in theme. The melody is simple and easy to sing, if not especially distinguished in invention. Range, F to G. (Galaxy Music Corp., New York.)

For Children's Voices or Soprano-Alto

Lullaby to the Little Child Jesus, Polish Carol, arranged by Alan Floyd.

This number has a delightful tripping melody combined with English words of naïve tenderness that make it extremely charming for fresh, high voices. There is an accompaniment. Published also for four-part mixed chorus. (J. Fischer & Bro., New York.)

For Four-Part Mixed Chorus

A Song of Thanksgiving, by C. Aiblinger, arranged by W. A. Goldsworthy.

A stirring *allegro maestoso* tune, fervent "alleluias" and florid runs distinguish this simple work in the key of C major. Accompaniment for rehearsal only. (J. Fischer & Bro., New York.)

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NEW YORK — NOVEMBER 15, 1938 — No. 2975

The annual Operatic Issue of the Musical Courier will be published December 1.

Menuhin and AGMA

It is unfortunate that so great an issue has been made of Yehudi Menuhin's opposition to joining the American Guild of Musical Artists on the plea that to do so would compromise his freedom as an artist. The matter came to a test when the violinist was scheduled to play as soloist with the Los Angeles Philharmonic Orchestra on November 3 and 4. The organization in October, 1937, signed a contract with the guild providing that all artists appearing with it should be drawn from the ranks of AGMA members, an agreement renewed in September of this year. Under the circumstances, both the orchestra and the guild were placed in an embarrassing position.

Menuhin's stand, as expressed in a letter to Mrs. Leiland Atherton Irish, executive vice-president of the orchestra, was not due to any opposition to paying the membership fee, or to any antipathy to organized labor, with which he had always been sympathetic. He said: "I feel the right of the individual in a democratic country is involved in this demand, and that my freedom as an artist is at stake." Furthermore, he maintained that nothing had been said to him about the matter when he signed the contract and that he "had no interests requiring collective bargaining."

In this case, the dilemma was solved by Mr. Menuhin's appearing as scheduled on November 3. Mrs. Irish said that "the contract with AGMA exempted certain non-member artists, including Menuhin." Nevertheless, the guild after a meeting of its board of governors in New York on October 30, had said no exception could be made in this case. Jascha Heifetz, first vice-president of the organization, presiding in place of Lawrence Tibbett, president, stated at the time that his fellow guild adherents, including eminent names in the vocal and instrumental branches of the profession, "do not feel that it limits their freedom of artistic expression to be members."

The matter may be said to have ended in a stalemate, but there is bound to be further controversy in the future if test cases of the same sort arise.

—o—

Pelléas on the Coast

The San Francisco Opera Association has been unusually adventurous this year. Engaging a roster of artists eminent enough, in many cases, to give lustre to a lyric drama season anywhere, the management has also included in the season at least two rarely performed scores, the Pelléas et Mélisande of Debussy and Strauss' Elektra. These music dramas must have proved in large degree caviare to the general, if one can judge from the comments elicited from Alfred Metzger, who writes the musical comment for The Argonaut of that city.

"We doubt," he says, "whether those who declared themselves so pleased with the addition of these two new works to the season's list of operas actually enjoyed their performance. They, more likely, were bored to death with Pelléas et Mélisande (indeed, we saw many leave after the second act) and their ears must have hurt with the endurance contest between singers and orchestra that made Elektra a veritable musical inferno of noise."

Of the first opera, Mr. Metzger avers that it is "really a drama with incidental music. . . . Among all the operas we have ever seen or heard, Pelléas et Mélisande deserves the prize for dullness. There is never a moment when emotions are permitted their freedom.... Those who advised a repetition.... did not have the best interests of the San Francisco Opera Association at heart, for a repetition would have resulted in a practically empty house...."

What many San Franciscans really like was revealed when "the two performances of Lucia with Lily Pons, were sold out completely before the first performance. This only goes to show," says Mr. Metzger, "that the old melodic operas, with the right kind of a 'star', are, after all, the best box office attractions. And the enthusiasm that prevailed during the Lucia performance is further evidence of this contention."

None of this is particularly novel or unexpected. The public has always adored tuneful, easily assimilated operas, and in this case reacted true to type. Any astute impresario—and the San Francisco heads probably knew this fact in advance—could have figured out which of the three works would pack the house and make the rafters ring loudest.

But there is also a relatively small section of the community that has more sophisticated tastes and is bored by Lucia. Therefore, it is laudable for an operatic company to give students and other discriminating music-lovers an opportunity to hear rarely-performed works that, because of their originality and daring, have strongly influenced the musical styles of their period. If some profits of Lucia were diverted to provide an object lesson that not all opera is of this variety, not all roulades and ensembles, creaking plot and outdated conventions, doubtless there are some grateful souls in the cultivated West Coast coterie.

Personal reactions aside, among major operatic scores of more recent decades Pelléas deserves an important place as an ideal fusion of poetic speech with a musical idiom perfectly adapted to it. The last test of a work is not comparison with any other, but how well it fulfills what the composer set out to do. That the system of literary and musical symbolism, impressionism, or what-not, which ruled this particular day was a somewhat artificial one no more condemns a supreme example of art than that the canvases of El Greco were strange or that the genius of William Blake was peculiar. The consensus of opinion is that this is something rare, perhaps not to be savored every day, but valuable just because of its difference, its unity of artistic effect and its special kind of atmospheric creation and subtle penetration of the human soul. As for Elektra, it is a highly interesting example of post-Wagnerian music drama, conceived on a grand scale and, whatever its permanent value to future eras, it bulks fairly large in the output of today.

The San Francisco management was daring in presenting such highly special works, in a short season, but we think that their effort was not wholly lost or their intelligence at fault in their selection. Glorious failures sometimes bring more credit to an organization than too-easy successes.

—o—

Swinging the Classics

Bach has enjoyed a recent unwonted notoriety in the state of New Jersey, where the sacrilege of a daring swing band *maestro*, in laying impious fingers on a composition by that master, provoked a request from one official of the Bach Society of Newark that such misdeeds be legally forbidden.

Now, jazzing of classics is not new. But it has seemed recently that the predilection of the swingers for embroidering themes (sic) with free—some might say licentious—improvisation has caused a hunt for good material even in the most holy precincts. Is this a confession that the vaunted originality of swing artists is not so very potent when it comes to actual invention?

The astounded ears of those who listen to the radio's lighter outpourings have recently encountered some tasty morsels. The field of the nursery jingle having been pretty thoroughly plundered—this literature lent itself charmingly to amplification of more or less inane classics such as I Tisk It, I Task It—and the vogue of Scottish folk songs having been relatively brief, the arrangers have gone on to higher spheres.

There has been a popular tenor aria going the rounds with its tempo stepped up, and with sentimental words vowing fidelity to a maiden certainly much changed from the haughty Lady Harriet of Richmond Fair. Even the elusive, opalescent harmonies and *rubato* of Chopin have had a ruthless straightening out in the process of fitting them for more convenient ballroom shuffling.

Honest swing, especially of the panting, cacophonous Negroid variety, has an invigorating freshness and rhythmic energy that at times gives it striking qualities—if one does not listen too long. But it does not take a pundit to realize that such contortions are achieved at the expense of melodic and harmonic richness, these two elements having reached the state of decay and almost of final disappearance in many examples. Pitches and timbres, for example, are so slurred as to approach noise rather than pure musical sounds.

It is genuinely regrettable that the public at large should be so firmly convinced that this is a new development and a phase of progress in music. In reality it is only a vulgar and sensational example of rhythmic complexity, which already in the scores of Stravinsky and others had betokened the pushing to extreme ends of one element of music, and not its most valuable one at that.

Since swing music fulfills a craving of the public to be rhythmically stimulated—sometimes to the point of actual hysteria and swooning, if newspaper reports of such sessions are true—it will probably hold its popularity for a considerable time. But mere stimulation of the nerves is one of the least permanent of appeals and the probability is that when complexity and intensity have reached their highest point, the craze will suddenly evaporate, and the popular taste will revert to more sentimental, tuneful dance music.

Meanwhile, it behooves musical people of influence to discourage any attempts to drag the music of great composers into the arena of the "ickies." It is bad enough that the mind and heart should be short-circuited to permit the jitterburg to swing to the maximum degree of vertigo. But to rewrite the deeply felt and richly colored pages of great music in a sort of parody version as material for the shag-artist is going too far.

VARIATIONS

By Leonard Liebling

The late Elkan Naumburg, banker, philanthropist, lover and patron of music, wishing to share its enjoyment with his less fortunate fellow citizens, inaugurated in the early nineteen hundreds, a series of three open air orchestral concerts held in The Mall—Central Park. The dates selected were holidays, Decoration Day, Independence Day and Labor Day. The concerts were a gift to the New York public and the entire expense was borne by Mr. Naumburg. Franz Kaltenborn conducted the orchestra of about fifty pieces, and the programs, which the donor helped to formulate, consisted of both classical and lighter works.

The three concerts continued the following year owing to the wide public response they received and thereafter became a regular feature of New York's summer music season. Mr. Naumburg, deploring the fact that the Central Park bandstand was inadequate for orchestral concerts, in size and acoustically, had plans drawn up for a new masonry shell which he presented to the City of New York in 1923.

Mr. Naumburg's death occurred July 31, 1924, since when the concerts have been continued in his memory by his two sons, George W. Naumburg and Walter W. Naumburg, who added a fourth event to the annual series, July 31, anniversary of their father's death. From 1924 to the end of 1932 the concerts were under Kaltenborn, with the exception of a few led by Maximilian Pilzer, former concertmaster of the Philharmonic Orchestra. In 1933, the management was entrusted to Paul Berthoud and a guest conductor policy was inaugurated, David Mannes, Jaffrey Harris, Rudolph Thomas and Leon Barzin each taking charge of one concert. The plan was successful, and again in 1934, with Leon Barzin doing two concerts and Jaffrey Harris and Rudolph Thomas each one. To date, other baton incumbents have been Rosario Bourdon, Lajos Suk, Eugene Fuerst, Joseph Littau.

Beginning with 1935 the policy of having soloists at the concerts was adopted. Leon Barzin opened the season on May 30 with John Corigliano, violinist, as his soloist, playing two movements from Lalo's Symphonie Espagnole. Decoration Day, 1938, saw the start of the policy to include at least one composition by an American composer on each program. Works by Chadwick, Hadley, Herbert, Skilton, Dett, Harris, James, MacDowell, Gershwin, and others have been performed.

Attendance at the concerts ranges anywhere from 3,000 to 10,000, depending on the weather, but since 1933 only one concert was entirely spoiled by rain, and three others were cut short for the same reason.

Elkan Naumburg's sons do well by New York and its citizens, because they do it gladly and unobtrusively, in the spirit of true musical philanthropy. Their names will long be on the city's roll of honor, together with those of the late Adolph Lewisohn and the Guggenheim family.

* * *

October 24, 1938,
Wausau, Wis.

Dear Variations:

In an October issue of Variations you give credit to the Victor Record Review for a defense of the saxophone that originally appeared in the excellent The Story of Musical Instruments by H. W. Schwartz. The exact wording is as found at the foot of page 141 and on page 142.

Feeling sure that your regular accuracy hounds would have reported this immediately I did not write at the time.

Sincerely,
LENNERD H. SEIM.

* * *

Of the many musical books published this autumn, the most useful by far is Albert E. Wier's new Encyclopedia of Music and Musicians (The Macmillan Co.) which should be at the elbow of every professional and amateur interested in the tonal subject. Not until the volume is at hand does one realize how often it supplies a need, and how inadequate for quick reference it makes previous encyclopedias and dictionaries seem.

The Wier book, in large print and highly practical tabulation and arrangement, is designed principally for the average musical person who has neither intention nor time to peruse pages of history and dates in the search for some small item of information. Wier's round 2,000 pages give condensed surveys of composers, compositions, performers, musical terms, plots of operas, lists of organizations, and enterprises, schools, publishers, books, and so much other invaluable data that one marvels at the patience and thoroughness of the compiler and his assistants. The writing itself is strictly factual and avoids all pedantry and prolixity. The periods treated are from Orpheus to Ornstein, and the end of the volume is an eighteen page appendix showing the development of composition through the centuries, and listing the most important works.

I think that if the Macmillan firm offered to take back the Encyclopedia and return the cost price to any dissatisfied purchaser, no such request would be received.

* * *

Geraldine Farrar's memoirs have just come from the press. In them she speaks chivalrously of Maria Jeritza's breadth of beam as viewed from the rear. La Jeritza's reply is being breathlessly awaited by the musical world.

* * *

Hot shot may be expected also from Sir Thomas Beecham, whose autobiography is due next March.

* * *

A correspondent lets this department know: "If you ain't heard William Primrose and his viola do Paganini's violin Caprice No. 24, you ain't heard nothin' at all."

* * *

While a new maid was on her knees cleaning my hotel apartment the other day, I happened to be whistling as I worked. She looked up, and said with a German accent: "The first movement of Mozart's A major piano concerto, yes?" Questioning brought out the fact that she is a recent refugee here, together with her husband, a lawyer. "I am a professional pianist," she explained, "graduated from the Cologne Conservatory, and have made many recital and orchestral appearances in Germany and Austria. We were lucky to escape to America, although we have no money, and I am happy to be able to work in this hotel. My husband has not yet found employment."

* * *

Olive Gould and Parkes Jelley, of Buffalo, N. Y., live together in happy marriage though both are composers. Recently they brought a joint opus into the world, and announced it in this fashion:

We wish to call to your attention the publication of a distinctive and highly vocal piece by Olive Gould and Parkes Jelley.

It is quite a heavy work (8 lb. 15½ oz.) entitled Judith Valorie and had a most auspicious premiere at Community Hospital, Battle Creek, Michigan, on Friday, September 23.

Although this number is Opus 1 from these composers it shows great mastery of technical details. The piece is of conventional form, has many movements, and is filled with vitality. The climaxes are of great vocal and dramatic effectiveness, the harmony at times being screamingly dissonant. The melody is free-flowing and inexhaustible. Needless to say, music of this type is heard to best advantage on a baby grand.

This is a work bound to attract the attention of those interested in what present-day American composers are doing. It's a "must," and must be heard to be appreciated.

* * *

From the Los Angeles Times (October 30) one gleans that Fritz Kreisler played there on October 29, and that "his Batch Chaconne for violin alone proved his supremacy." Also, that the artist's arrangement of Viotti's concerto (No. 22) has "a mid-Vuctorian charm," and that he performed his own "Leibeslied" and "Schone Rosemarin." To make the roster of correctness complete, the respected Times refers twice to the recitalist as "Kriesler."

But how about the November 9 New York Times announcing the violin recital of "Jasho Heifets"?

* * *

For fear that he might need a bodyguard hereafter, I shall not disclose the identity of the manager who sent this: "I see that Agriculture Secretary Wallace announces 237 different kinds of insects as having infested the United States last season. I had no idea that NBC and CBS had so many agents."

* * *

What has become of the former large annual crops of new operas in Italy?

* * *

The Four-Power monopoly of the lyric stage still appears to be Wagner, Mozart, Verdi and Puccini.

* * *

Peace is progressing, however. Toscanini and Tschaikowsky have reconciled.

LISZT MATINÉE

A Sunday concert at Liszt's Weimar home in 1882, given for Grand Duke Carl Alexander and Grand Duchess Sophie, of Saxe-Coburg-Gotha. The guests are visiting artists and pupils of Liszt, including Eugen d'Albert, Emil Sauer, Arthur Friedheim, Bernard Stavenhagen, Carl Ansorge and others.

One day at the luncheon hour, I slid up the marble staircase at the Beethoven Association club house on Fifty-sixth Street to see if it was true what people say—that musicians really do eat food and not nourish on the rosy clouds of melody.

To my delight, I can report that the rumor is correct. For there I saw immersed in viands Mrs. Vincent Hilles Ober, Ethel Peyser, Ethel Cave-Cole, Carl Deis, A. Walter Kramer, Arthur Mendel, Grace Spofford and Frances MacFarlane.

* * *

New York City,
November 2, 1938.

Dear Simeon:

I know that's your baptismal nomenclature, but anent your comment concerning the Teutonic atmosphere of a Slavonic eating house, a friend (whose father was in Bismarck's army) took me there 'tother night. Commenting on the atmosphere, I asked why he, of such ancestry, was in a Russian place.

Quoth he: "I held a plebiscite."

Perhaps others have.

QUO VADIS.

Well, Quo, old egg, if there has been a plebiscite held at the Russian Tea Room, I have been unable to Czech on the matter. It's probably Austr-aneous to international politics, however.

Love,

S. S.

* * *

Grena Bennett, they tell me, has stopped believing in signs. Can you blame her very much when she sighted an enormous placard decorating a very minute store on Broadway, stating blandly Business as Usual During Reorganization, and next door at a grocery store, Anniversary Sale on Eggs?

* * *

The Metropolitan Opera Guild fêted its members at a luncheon in the Hotel Plaza Ballroom last week. Mrs. August Belmont announced jubilantly that the guild had increased its membership by thirteen per cent and by seventy-seven per cent in radio memberships. And as for Mrs. Randal Morgan's championship in Philadelphia, Mrs. Belmont exclaimed excitedly that the branch now had 200 enrolled.

Present upon the dais I spotted Earle Lewis, Mr. and Mrs. John Brownlee, Boris Romanoff, Lucrezia Bori, Gertrude Robinson Smith, Mrs. John DeWitt Peltz, Mrs. Herbert Witherspoon, Olga Samaroff-Stokowski as well as Leonard Warren, the new Metropolitan baritone, who, accompanied by Byron Warner, sang arias for the guests.

Among the avid guildites present, I discovered Alma Clayburgh, Oliver Stewart, Mrs. Edgar Schofield, Francis Perkins, Quaintance Eaton, William King, Aaron Baron, Grena Bennett, Robert Bagar, Flora Bauer and Nelson Rowley.

* * *

Seeing Bert Riker sneaking along Seventh Avenue casting hasty glances over his left shoulder to discover whether or not he was being followed, I decided to pamper him by doing just what he feared. Therefore, shadowing him with my usual finesse, I dodged into the remodeled Alwyn Court, now known as 180 West Fifty-sixth Street, and almost trod upon his heels in the lobby.

Fortunately I was in time to hear him ask in which apartment the Joseph Schusters lived, so, waiting for the next elevator, I asked for the same abode.

When the maid answered the doorbell, I found I had intruded upon a party the Schusters were tendering Ethel Bartlett and Rae Robertson after their Town Hall recital. Amid the exuberant throng surrounding B. & R., I identified the joyful countenances of Mr. and Mrs. Albert Rosé, the Abram Chasins, Vera Brodsky, Nora Shea, William King, Ray Lev, Mr. and Mrs. Mundy, Mrs. Steinway, Dorle Jarmel, Mishel Piastro, Arpad Sandor, Pierre Luboshutz and Genia Nemenoff, Ada Cooper and John Woolford, before I grabbed a sandwich and a piece of cake and departed as mysteriously as I came.

I SEE THAT

Kirsten Flagstad, Metropolitan Opera soprano, arrived in New York on November 4 on the SS. Europa for her fifth season in the United States.

* * *

Heinz Unger, making his second visit to America, conducts the Toronto Symphony Orchestra this month. Before returning to England to fulfill conductorial engagements, he is to visit New York.

* * *

Emily Roosevelt opens her New England tour singing with the Bangor (Me.) Symphony Orchestra on November 17.

* * *

Elisabeth Schumann, soprano; André Burdino, tenor of the Paris Opéra Comique; and Elen Dosia, soprano, arrived in New York on November 2 on the SS. Paris.

* * *

Richard Crooks, Metropolitan Opera tenor, was soloist on November 10 and 11 with the Detroit Symphony Orchestra.

Guiomar Novaes, pianist, appears on February 21 at Bloomington, Ind., during her Middle West tour.

* * *

John Carter, tenor of the Metropolitan Opera, was heard on October 31 in Grand Rapids, Mich. On November 6 he sang in Philadelphia.

* * *

Paul Althouse, Metropolitan Opera tenor, now on tour, appeared in Brainerd, Minn., on November 8 and in Huron, S. D., November 10.

* * *

Marcel Hubert, French cellist, touring the Middle West the early part of next year, appears on January 20 in Appleton, Wis.

* * *

Arnold Eidus, young violinist, was heard in a Plainfield (N. J.) concert on November 1.

* * *

Tashamira, dancer, has returned from a three-months' tour of Italy, France and Jugoslavia, to inaugurate her new season in Los Angeles, Calif.

* * *

Robert Scholz, formerly of the Salzburg Mozarteum, has been named professor of piano at the Henry Street Music School Settlement, New York.

* * *

Three works by Charles Repper, Silver Shadows, Viennese Vignette and The Dancer in the Patio, were played recently over NBC and CBS networks by Wayne King's orchestra.

* * *

Theo S. Carreiro, bass-baritone, teacher of singing, has reopened his Boston studio for the season. Monthly musicales and lectures are held.

* * *

Joseph Bentonelli, tenor, opened his fall tour on November 7 in Kirksville, Mo.

* * *

J. Cecil Prouty conducts the fall concert of the Long Island Symphony Orchestra on November 30 with Drusilla Huffmaster soloist in the Schumann piano concerto.

* * *

Wager Swayne, pianist and teacher, has opened his New York studio.

* * *

Lucrezia Bori and Ettore Panizza, Metropolitan Opera conductor, and Roberto Moranzoni, Chicago City Opera conductor, arrived in New York on October 26 on the SS. Rex.

* * *

Jovita Fuentes, soprano, and Fernanda Doria, contralto, recently appeared over Station WSBC, Greenville, S. C.

* * *

Margaret Matzenauer sings in Messiah on December 18 and 19 with the Boston Handel and Haydn Society (Dr. Thompson Stone, conductor).

* * *

The Pro Arpa Quartet appears at Rafaelo Diaz' Musicale at the Hotel Plaza, New York, on December 27 with Lily Pons.

* * *

Rita Orville will present a song recital this month at Annapolis, Md.

* * *

Anne Simon, mezzo-soprano, sang for the Philadelphia Fortnightly Club on October 18 and has been engaged for their January concert at the Academy of Music. In March she is to be heard in Elijah with the Philadelphia Choral Society (Henry Gordon Thunder, conductor).

* * *

Josephine Vila, Inc., are managing Catherine Fuller, Kansas City coloratura soprano.

* * *

Ruth Bradley, pianist, gave a program for the Associated Music Teachers' League in Steinway Hall, New York, and was heard in concerts at Ossining, N. Y., and at Columbia University.

* * *

Lucy Marshall, contralto, artist pupil of Serge Borowsky, has been awarded a four-year scholarship at Curtis Institute, Philadelphia, Pa.

* * *

Marguerite Potter, founder of the Madrigal Society, rehearses the organization on Monday evenings and holds her radio technic class semi-weekly. She is augmenting her concert artists' department.

* * *

Arthur Mendel, conductor of the Cantata Society of New York and instructor at the Dalcroze School of Music, the Diller-Quaile School of Music and the Lincoln Park School of Music, is giving instruction in harmony, form and analysis, counterpoint and interpretation this season at his New York studio.

* * *

Albert-Leveque, pianist, and René Le Roy, flutist, return in January for another American tour. They appear in Town Hall, New York, on January 22.

* * *

Ernest McChesney, American tenor, gives a Fredonia, N. Y., recital on November 17 during his tour of that state.

* * *

Gunda Mordan, soprano, and Frederic Baer, baritone, inaugurated their November list of duet programs in Torrington, Conn., on November 1. On November 7 they appeared in Owensboro, Ky.

* * *

Vernon deTar, organist of Calvary Episcopal Church, New York, gave a recital of music comprising works by Franck, Vierne, Bach, Brahms and Williams on October 20.

* * *

Jean Redd returned to New York on October 5, after a summer of work in the Berkshires that included a lecture-recital at Lime Rock on Piano Composers in France, to reopen his studio and to resume his piano teaching at the Manhattan School of Music.

* * *

Selma Kramer, pianist, will play the Brahms B flat concerto with the Philadelphia Civic Symphony Orchestra at the University of Pennsylvania Auditorium on February 26.

(*Cartoon by Bo Brown.*)

"Last one finished is a cross-eyed monkey!"

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Tuesday, November 15
Kirsten Flagstad, soprano, Carnegie Hall (E)
Trio of New York, Town Hall (E)

Wednesday, November 16
Benjamin Grobany, baritone, Town Hall (A)
Curt Sachs, lecturer; Helen Teschner Tas, violinist; Ernst Victor Wolff, harpsichordist, Town Hall, 5:30
Povla Frijsh, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, November 17
Boston Orchestra, Carnegie Hall (E)

Friday, November 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Leonard Shure, pianist, Paul Tortelier, cellist, Town Hall (A)
Maria Safonoff, pianist, Carnegie Hall (E)
Oliver Stewart, tenor, Town Hall (E)

Saturday, November 19
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Boston Orchestra, Carnegie Hall (A)
Gerald Tracy, pianist, Town Hall (A)
William Primrose, violist, Budapest Quartet, Town Hall, 5:30
Adolf Vogel, bass-baritone, Town Hall (E)

Sunday, November 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Daniel Ericourt, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Elizabeth Zug, pianist, Town Hall (E)

Monday, November 21
Catherine Reiner, soprano, Town Hall (A)

Tuesday, November 22
Philadelphia Orchestra, Carnegie Hall (E)
Edvard Moritz Orchestra, Town Hall (E)

Wednesday, November 23
Arnold MacLeod, pianist, Town Hall (A)
Aaron Copland, lecture-demonstration, Town Hall, 5:30
Lolita Gainsborg, pianist, Town Hall (E)
John Charles Thomas, baritone, Carnegie Hall (E)

Thursday, November 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Luboshutz-Nemenoff, duo-pianists, Town Hall (E)

Saturday, November 26
Myra Hess, pianist, Town Hall (A)
Michyjolo Holynskj, tenor, Town Hall (E)

Sunday, November 27
Olga Averino, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Cyra Abend, songs, Steinway Hall (E)
John Dembeck, violinist, Town Hall (E)

Monday, November 28
Emanuel Feuermann, cellist, Carnegie Hall (E)
Marjorie Beeby, mezzo-soprano, Town Hall (E)

Tuesday, November 29
Roger Aubert, pianist, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)
Musical Art Quartet, Town Hall (E)

Wednesday, November 30
Alfredo de Saint-Malo, violinist, Town Hall (A)
Marcia Davenport, lecturer; Theodate Johnson, soprano, Town Hall, 5:30
Rosa Ponselle, soprano, Town Hall (E)

Thursday, December 1
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 2
Philharmonic-Symphony Society, Carnegie Hall (A)
Durieux Chamber Ensemble, Town Hall (E)

Saturday, December 3
Fritz Kreisler, violinist, Carnegie Hall (A)
Frances Hall and Rudolph Gruen, duo-pianists, Town Hall (A)
Marcel Maas, pianist; Alfred Du Bois, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Vera Powers Roesch, pianist, Steinway Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Jan Smeterlin, pianist, Town Hall (E)
Eusebia Cosma, dramatic recital, Carnegie Hall (E)

Monday, December 5
Madeleine Carabo, violinist, Town Hall (A)
Trio of New York, Town Hall (E)
Yehudi Menuhin, violinist, Carnegie Hall (E)

Tuesday, December 6
Gari Shelton, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)
Harold and Marion Berkley, sonata recital, Steinway Hall (E)

Wednesday, December 7
Carleton Sprague Smith, lecturer; Kraeuter Quartet, Town Hall, 5:30
Frank Sheridan, pianist, Town Hall (E)
Jascha Heifetz, violinist, Carnegie Hall (E)

Thursday, December 8
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 9
Philharmonic-Symphony Society, Carnegie Hall (A)
Mieczyslaw Münz, pianist, Town Hall (A)
Stanley Hummel, pianist, Town Hall (E)

Saturday, December 10
Guiomar Novaes, pianist, Town Hall (A)
Zimbalist-Sokoloff, sonata recital, Town Hall 5:30
New York University Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Emile Baume, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Musical Art Quartet, Town Hall (E)

Monday, December 12
Muriel Dickson, soprano, Town Hall (A)
Beethoven Association, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, December 13
Marcel Maas, pianist; Alfred Du Bois, violinist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, December 14
John Erskine, lecturer; Benny Goodman Orchestra, Town Hall, 5:30
Don Cossack Chorus, Town Hall (E)
People's Chorus, Carnegie Hall (E)
Frances C. Hall, pianist, Steinway Hall (E)

Thursday, December 15
Philharmonic-Symphony Society, Carnegie Hall (E)

Richard Tauber, tenor, returns to the United States in January following his first tour of South Africa *en route* from Australia.

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Hazel Griggs, pianist and teacher, issues a Monthly Teachers' Bulletin, comprising the reviewing of teaching material covering all grades of pupils' proficiency.

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Lea Karina, dramatic soprano, is soloist with the Miami Symphony Orchestra (Arnold Volpe, conductor) in January.

* * *

Elisabeth Schumann, soprano, appears this season with the Pittsburgh Symphony Orchestra (Fritz Reiner, conductor) and the National Orchestral Association in New York (Leon Barzin, conductor). In January she gives New York and Philadelphia recitals.

* * *

Helen Van Loon, soprano, graduate of the Juilliard School, is soloist on February 4 with the Detroit Symphony Orchestra. Under Annie Friedberg's management she has appeared twice in Duluth, Minn., and sings in radio and opera engagements in New York in December.

Major Loudon Greenlees, Scottish baritone, opens his American tour on January 15 with the Philadelphia Civic Orchestra followed by engagements in Chicago, River Forest, Terre Haute and three Virginia cities, arranged by Annie Friedberg. He gives a series of New York broadcasts in February.

* * *

Clyde Keutzer, tenor, opens his tour on January 11 in Hastings, Neb., and appears later in Peru, Ind., and Springfield, Mo.

* * *

Roman Totenberg, Polish violinist, appears at the Maryland State College on December 5. On January 23 he plays at Mrs. Townsend's Morning Musicale in Washington, D. C.

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Fritz Mahler is offering courses in baton technic, score reading, instrumentation and in orchestra as faculty member of the New School of Music, New York.

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Cornelius Van Vliet, cellist, has been named to the first desk of the Pittsburgh Orchestra.

Dr. and Mrs. Edgar Stillman-Kelley have returned to New York from Ohio.

* * *

Aloys Kremer, pianist and teacher, presents a new pianist, Joan Thursh, in Steinway Hall on November 20.

* * *

Hans Merx lectured recently on American Music in Cologne, Hamburg, Berlin and in Switzerland and Holland. He arrives in New York this month.

* * *

Ethyl G. Pyne, soprano, of Washington, D. C., sang for the League of American Penwomen and the German Literary Society in that city.

* * *

Elizabeth Zug, American pianist, presents as her second recital a request program on November 20 in Town Hall, New York.

MUSICALES

Haarlem Philharmonic Society Begins Series

Marjorie Lawrence, Metropolitan Opera soprano, Carlos and Marjorie Salzedo and Marietta Bitter, harpists, opened the forty-seventh season of the Haarlem Philharmonic Society on November 3 at the Waldorf-Astoria Hotel, New York. With the accomplished Felix Wolfes at the piano, the soprano, in excellent vocal form and singing with her accustomed sense of style, presented two groups of songs and an aria. The three harpists contributed two groups of Bach, Debussy and Granados in splendid ensemble. Carlos Salzedo, in a solo group offering six of his Short Stories in Music, had to add encores. Miss Lawrence and Marjorie Salzedo concluded the program and were applausively received. R. A. J.

* * *

Jenkins Recital at Ritz-Carlton

Florence Foster Jenkins was enthusiastically received at her annual recital on October 27 in the Ritz-Carlton Hotel, New York. Her program opened with a group of old Italian classics, displaying coloratura skill. The difficult Mozart aria, No, che non sei capace, was received with applause. Then came a group of Hungarian songs, with Olga Bibor at the piano, both singer and pianist being in Hungarian national costume. Rossini's La Danza, Dell Orefice's Notte (dedicated to Mrs. Jenkins), Ring Around (Renato Bellini), Perjura, and La Paloma, the last in McMoon's own arrangement with him at the piano, and the final Spring Voices, achieved warm plaudits. McMoon's Gypsy Fantasia, written for the singer, and The Brook were encores. Almero Albanesi was accompanist. The Pascarella Chamber Music group assisted, and offered a Beethoven piano quartet, a quintet by Longo, and Fibich's Poème, excellently performed. F. W. R.

* * *

Lois Bannerman Plays for Madrigal Society

The New York Madrigal Society (Marguerite Potter, founder-president) at the Hotel Great Northern, New York City, on October 30 presented Lois Bannerman, harpist, received with applause in works of Palmgren, Salzedo and Debussy. F. W. R.

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Katharine Metcalf in Vocal List

A varied list including Lieder and Italian, French and English numbers was stylistically offered in the Midtown Music Hall, New York, on October 18 by Katharine Metcalf, soprano. In splendid vocal form, she started her list with a Gluck aria and followed this with numbers by Durante and Cimara. The Lieder group comprised works of Brahms, Schumann and Schubert while Widor, Delibes, Fourdrain and Bachelet provided the Gallic section. Her final English group embraced numbers by Campbell-Tipton, Gaul, Coleridge-Taylor and Carew. Vernon D'Arnalle gave able pianistic support. G. L.

* * *

Aloys Kremer's Piano Appearance

Beethoven's Appassionata Sonata, played in the grand manner, opened the October 30 piano recital of Aloys Kremer in Club House Concert Hall, New York. Singing melody in the funeral march and virtuosity in the final movement marked the Chopin B flat minor sonata. Climax was achieved in four Moszkowski pieces. Liszt's Spanish Rhapsodie closed the program with *eclat*. F. W. R.

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Queens Chamber Orchestral Society Concert

John Warren Erb's new Christmas Eve, for strings, was a pronounced success at the first concert of the Queens Chamber Music Society (Felix Robert Mendelssohn, conductor), at Carnegie Chamber Music Hall, New York, on October 20. Founded on a Greek Christmas melody, it is cleverly conceived and orchestrated. Felix Guenther's Schubertiana was liked, and Eleanor Maja played the harpsichord in Mozart's concerto, making this instrument interesting by her variety of touch.

Mr. Mendelssohn also included works by Handel, Hoth and Volckmann, displaying commendable musicianship in his conducting. F. W. R.

* * *

Beatrice MacCue Sings at Gardner School

Songs of Tschaikowsky, Elgar, Del Riego and Saint-Saëns were sung expressively and artistically by Beatrice MacCue at the Gardner School for Girls, New York, on October 21. She was applausively received. Impersonations in costume of Abraham Lincoln's wife were given by Maude Ernestine Safford, the program being arranged by M. Elizabeth Masland. F. W. R.

* * *

Milton Kaye and Selma Kramer with Federal Orchestras

Milton Kaye was the brilliant soloist in John Powell's Rhapsody Nègre with the Federal Symphony Orchestra (Chalmers Clifton, conductor) at an October 30 afternoon concert in the WPA Federal Music Theater, New York. The varying moods of the work were effectively brought out by the soloist, with Mr. Clifton and the musicians giving admirable support. Quincy Porter's Dance and Tschaikowsky's fifth symphony were the other items.

At night Selma Kramer was heard in Tschaikowsky's second piano concerto with the New York Civic Orchestra (Eugene Plotnikoff, conductor) in a brilliantly projected reading. Randall Thompson's second symphony and Rachmaninoff's Isle of Death were the orchestral numbers. G. N.

* * *

National Opera Club Program

The October 13 meeting of the National Opera Club heard a program of Czech music arranged by Baroness von Klenner, founder-president. Marie Montana, soprano, sang a Smetana aria and an encore; Francis Pangrac, tenor, offered folk and other Czech songs; Bedrich Vaska, cellist, played works of Suk, Fibich and Dvorak; and Harry T. Burleigh, after giving personal reminiscences of the latter, sang God Is My Shepherd. Anca Seidlova accompanied excellently. F. W. R.

ANNETT V. ZUCH
and a group of her piano pupils presented on October 30 in Carnegie Chamber Music Hall, New York.

(RIGHT)
ATTENDING THE RECENT FIRST YEAR BIRTHDAY PARTY

of the Philharmonic-Symphony League were, left to right, Mrs. John T. Pratt, chairman; John Barbirolli, conductor of the New York Philharmonic-Symphony Society; and Mrs. Vincent Astor, chairman of the auxiliary board of the orchestra.

REHEARSING THE PERFORMANCE
of Aristophanes' Birds, recently offered at Roslyn, L. I., under the Federal Theatre Project. Christos Vrionides, left, conductor of the Nassau-Suffolk Symphony Orchestra, led this organization in the incidental score written by Lehman Engel, right Louis M. Simon, center, was stage director.

AN ARTISTIC GROUP
gathered at the Shiffold, Suffolk, home of R. C. Trevelyan, English poet, included, left to right: Mrs. Trevelyan, Mrs. Henry Swoboda, Czechoslovakian soprano; Vaughan Williams, British composer, and Dr. Swoboda, composer-conductor. Dr. and Mrs. Swoboda made their American radio debut in a joint program over WNYC on October 7 and appeared October 24 and 31 over the Canadian Broadcasting Corporation in Toronto.

(BELOW)
MILDRED DILLING,
harpist, greeted by a young Dutch girl, who presented her a basket of fresh eggs, following her broadcast from Hilversum, Holland. She was also heard in a broadcast and television program over the BBC.

(BELOW)
COLETTE D'ARVILLE,
soprano of the Paris Opéra-Comique, at her Paris home with her dog, Peter. Miss D'Arville is now in America.

(RIGHT)
IRVING SCHWERKÉ,
European representative of the Musical Courier, sailing for his Paris headquarters, was bade "bon voyage" by Ernest McChesney, American tenor, left, and Isidor Achron, pianist, center.

(BELOW)
ETHEL CODD LUENING
as the Countess in Mozart's Marriage of Figaro. Miss Luening sang in two performances of the opera at Rochester, N. Y., on October 28 and 29.

(LEFT)
FRITZ KREISLER,
violinist, left, and Franz Rupp, pianist, have just finished recording the Beethoven sonatas. Mr. Rupp is now a permanent resident of New York.

(BELOW)
LUDWIG JUHT,
contra-bass soloist of the Boston Symphony Orchestra, as seen in a recent Jordan Hall concert by Martha Powell Setchell, caricaturist.

JASCHA HEIFETZ TAKES TIME OUT
from appearing on the set for The Restless Age, in which he makes his film debut, to greet a visitor, New York's Mayor F. H. La Guardia.

(LEFT)
STELL ANDERSEN,
pianist, following her New England tour leaves for European engagements before returning in March for concerts in the United States.

(RIGHT)
JESSICA DRAGONETTE
leaving New York on the Wolverine for her second transcontinental concert tour during which she made personal research investigation to determine musical tastes in various sections of the country. (Photo by Cohope.)

(RIGHT)
ELIZABETH CRAWFORD,
soprano, appearing with the Santa Barbara, Cal., Orchestra (Vittorio Trucco, conductor). Following a broadcast with the Oklahoma Symphony Orchestra in Oklahoma City, she returned to New York for private recitals.

(BELOW)
ERICA MORINI
relaxes from her violinistic activities in her Italian garden. After a summer in Milan, she returned to the United States on October 19 on the SS. Champlain and gave a Town Hall recital on October 29.

ANN MARY BENTLEY,
pianist, has opened a studio in Denver, Colo.

(BELOW)
JOHN CORIGLIANO,
assistant concertmaster of the New York Philharmonic-Symphony Society, at his Briarcliff Manor, N. Y., home with his son, John, Jr., better known as Juji, and his dog, Lucky. He gives the first American performance of the Delius violin concerto this season with the orchestra under John Barbirolli.

Orchestras and Recitalists Contribute Chicago Variety

(Continued from page 9)

before figured on symphony programs hereabouts. His suite is well named, since it is full of imaginative substance, clothed in Hindu themes, cleverly wrought. Excellently executed by the orchestra and admirably read by the conductor, the novelty met with instant approval.

The Littlefield Ballet

The Littlefield Ballet scored a huge success at its debut at the Civic Opera House in a program embracing many facets in the art of the dance. Moment Romantique to music by Chopin, The Fairy Doll, music by Josef Bayer, and Barn Dance, music by David Guion, John Powell and L. M. Gottchalk, superbly choreographed by Catherine Littlefield, were performed with marked ability by the forty-five talented members of the group and in each episode Miss Littlefield's master hand as producer was clearly evidenced. Likewise, her skill as a *ballerina* of the first order was exhibited in diversified solos.

Philadelphia Orchestra Opens Northwestern Series

To inaugurate its fourth annual series presenting outstanding organizations and artists, Northwestern University College's choice of the Philadelphia Symphony Orchestra with Eugene Ormandy was sagacious, for the huge Auditorium was filled to capacity and there was unequivocal enthusiasm. Conductor Ormandy achieved tonal and dramatic effects in the Bach-Cailliet B minor prelude and fugue, Sibelius' Swan of Tuonela, Debussy's Iberia as well as the C minor symphony of Brahms.

Scholarship Winners in Recital

Scholarship winners of the Chicago Woman's Musical Club exhibited their prowess at a concert in Kimball Hall, October 26. Richard Feinberg and Arnold Miller, pianists, are disciples from Howard Wells' class. Master Feinberg displayed the authority of a grown-up with the Bach G minor Gavotte and G major Gigue, and numbers by Beethoven-Busoni, Alabieff-Liszt and Debussy. Miller's technic and interpretative gifts were brilliantly shown in two Chopin etudes and a group of Liszt. Irving Ilmer, from Richard Czerwonky's class, and Israel Baker, a product of Adolph Pick, divided violinistic honors. Young Ilmer displayed imagination in his Chausson Poeme and drew from his instrument a large tone. Winning prizes is no novelty to young Baker. He has to his credit a long list of awards and on this occasion he won rapturous applause by his uncommonly fine playing of Vitali's Ciaccona and two Paganini Caprices. Maxine Schumacher, soprano, enters the professional field well prepared by Harriet Case. In Elsa's Dream and songs by Godard, Salter, Kramer and Bridge, the debutante admirably revealed interpretation, phrasing, diction and style.

Ballet Caravan Opens Zelzer's Concert Series

The Civic Theatre was not large enough to accommodate dance-minded Chicagoans desirous of greeting the Ballet Caravan, brought here by Harry Zelzer. Judging by the interest shown by the public and the ability of the group a return engagement at a larger theater giving opportunity again to admire these excellent terpsichoreans in another program will be arranged.

The Chicago public believes in Harry Zelzer's sagacity in choice of attractions and loyally patronizes the astute manager's offerings. Thus, the concerts by the Don Cossack Male Chorus, October 23 and the Mordkin Ballet on October 24 and 25 brought music-lovers and balletomanes galore to the vast Civic Opera House.

Bertha Ott Inaugurates Season

The Bertha Ott Concert Management inaugurated its season by presenting in Studebaker Theatre, October 16, Frank Teurfs, bass baritone. The young singer was fortunate in having Harry T. Carlson as accompanist.

Chester Bielski, winner of the young artist contest of the Society of American Musicians, proved worthy of the privilege of appearing under Bertha Ott's direction in his violin recital at Kimball Hall, October 23. On the same afternoon Charles Henry Manney, Negro baritone, returned to the Studebaker Theatre for his annual song recital and Hanya Holm and her dance group entertained a large gathering at the Goodman Theatre.

Willis Charkovsky, pianist, at his recital of October 25, displayed pianistic abilities far above the average. His brilliant execution of the Bach-Busoni C major toccata stamped him an artist of the first order. Charkovsky is a shining example of Howard Wells' piano method.

Mercado's Tipica Mexican Orchestra stopped long enough here to regale us with another highly entertaining concert at Orchestra Hall, October 30.

Anna Fitzu's Operas Intimes

Anna Fitzu began her operalogues under the auspices of the City Opera Company with Otello on October 23 in the Civic Theatre. Vice-president and a director of the company, Miss Fitzu has been presenting these interesting operas intimes in English with piano accompaniment for the past three years.

Honor Charles Wakefield Cadman

Charles Wakefield Cadman was the guest of honor at the Cordon Sunday Evening Concert, October 30, and at the Chicago Artists' Association concert of November 15.

Zerline Muhlmann Metzger Presents Faust

Zerline Muhlmann Metzger directed two performances of Gounod's Faust, October 16 and 18, at the Chicago Woman's Club Theater with Ray Nordbye and Bowman Cox as the Fausts, Robert Ladoff as Mephistopheles, Getrude Hildebrandt and Pearl Adams as the Marguerites and Lionel Godow as Valentine.

Lakeview Musical Society Program

At the Lake View Musical Society's opening program October 24, at the Cordon, Marion Hall, pianist; Mary Bernice Mix, harpist, and Sylvia Lubi and Cathryn Caligari, sopranos, participated.

Gladys Welge Returns

Gladys Welge, regular conductor of the Woman's Symphony Orchestra, has returned from the west coast. At Long Beach (Calif.) she was guest conductor for a performance of the Woman's Symphony Orchestra. Miss Welge, also conductor of the Oak Park Symphony, will lead the Woman's Symphony's second program, November 29.

VOCALIST AND TEACHER

LOLA FLETCHER,

soprano of the Chicago Civic Opera Company, divides her time between operatic and recital appearances and teaching singing in her Chicago studio. Recent recital engagements fulfilled by Miss Fletcher include the Austin Woman's Club, Woman's College Club and musicale of Mu Iota Delta Chapter of Mu Phi Epsilon Sorority. She is soloist at the Pilgrim Congregational Church of Oak Park, Ill. (Photo by Maurice Seymour.)

Milwaukee Concert by Wisconsin Players

Labor Unions Sponsor Symphonic Series under Baton of Dr. Sigfrid Prager—Henry Jackson Heard in Recital

Milwaukee, Wis.—The new Wisconsin Symphony Orchestra, organized two years ago here as a Federal Music Project, has made such a favorable impression on the general public by bringing symphonic music to the masses in concerts throughout the city, that the labor unions sponsored several concerts. The first was given at the Pabst Theater, a downtown house, and proved successful from every aspect.

A large audience turned out. The concert was the opening event of the musical season. The players showed work under Dr. Sigfrid Prager, director, that promises an orchestra for Milwaukee firmly based on musical appeal to the general public and sure symphonic mastery by the group itself.

There are several more concerts in the series to be played at this theater. The series is sponsored by the Milwaukee Union Label department and the Council of Union Women's Auxiliaries of the A. F. of L., which pay the sponsor's share of the expense; the government, the remainder. Howard Stein, local pianist, was the soloist, and made a genuine hit with a glowing performance of the Franck symphonic variations for piano and orchestra. An expressive version of the Sibelius first symphony was given by the orchestra, and included in the program was Beethoven's Leonore Overture (No. 3) and a Johann Strauss waltz.

Henry Jackson in Piano List

Henry Jackson, young Chicago pianist, who was brought to the attention of Milwaukee music-lovers three years ago by Dr. Laird Waller as a soloist for the Philharmonic Symphony Orchestra, proved himself possessor of the genuine gift in the growth showed by his concert at the Athenaeum here, the first piano recital of the season. He played a program of works by old masters and moderns and gave a stunning display of matured technical mastery but also a deep musical understanding which caught the grave significance of the works undertaken.

Carl Eppert returned from his summer vacation from Libby, Mont., among the high mountain forests, with a completed symphony on the death of the forests in America as its predominant theme. The symphony is promised hearings this season.

Medal for Band Shell Donor

Emil C. Blatz, donor of the magnificent new band shell in Washington Park, was presented with the gold medal for distinguished service by the Cosmopolitan Club before a distinguished audience of social leaders and art patrons. The presentation was made by Arthur Hellermann, club president, as "an evidence of the community's appreciation for his unselfish devotion to the highest public service."

J. McC.

John Corigliano to Be Soloist

John Corigliano, assistant concertmaster of the New York Philharmonic-Symphony Society, is soloist on November 29 with the Brooklyn (N. Y.) Apollo Club in the Academy of Music and on March 16 with the Montclair (N. J.) Glee Club (Mark Andrews, conductor).

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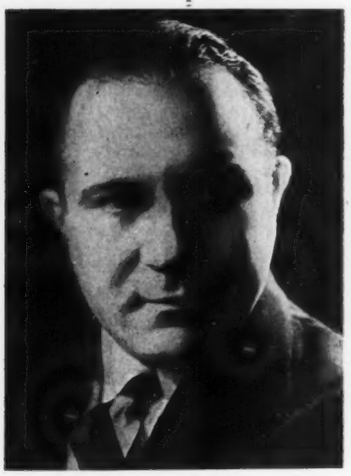

BENJAMIN GROBANY,
baritone, gives a five-language program in Town Hall, New York on November 16.

Old Music Featured in Reading

Cologne Trio in Appearance—Elizabeth Zug Feted in Homecoming Recital

READING, PA.—The Cologne Chamber Music Trio, playing in the museum of the home of Mrs. Gustav Oberlaender under the auspices of the Wyomissing Fine Arts Institute, offered a program of music for harpsichord, viola de gamba, transverse flute, and recorder. Karl Pillney, Karl Schwamberger and Reinhold Fritzche, the musicians, interpreted beautifully works of old-world charm by such composers as Telemann, Quantz, Vivaldi, Frederick the Great, Paradisi, and Rameau.

Elizabeth Zug, concert pianist of Reading, repeated her New York debut program at Rajah Theatre, on October 23. Possessed of a phenomenal technic which is happily wedded to a sincere intellectual approach to her art, Miss Zug captivated her audience with a program designed to tax the most accomplished veteran, which she interpreted with dazzling virtuosity. Perhaps it was in her Chopin group, in the toccata of Paradisi, and the thunderous Islamey Fantasy by Balakireff, that she did her most monumental work.

Presented in the Little Theatre of Albright College, Arlean Weidner and Byron Nunemacher offered a program of two-piano music on October 10. Brahms, Bax, Foss, Debussy and Schumann were represented in an expertly projected program which was warmly received by a large audience. H. D. S.

St. Paul Civic Opera Stages Aida

Verdi Work Sung in English with Guest and Resident Artists—Melchior and Jagel Recitals Features of Early Autumn in Twin Cities

MINNEAPOLIS, MINN.—To the St. Paul Civic Opera Association goes the honor of brilliantly opening the present concert season with three performances, in English of Verdi's Aida on October 12, 14 and 15 in the St. Paul Auditorium Theater. These performances definitely demonstrate that this organization is making progress, and the large appreciative audiences prove St. Paul will encourage opera of this excellent standard. Doris Gilmour of the Toronto Opera Guild assumed the title role. While not ideal in figure, and too frequently under pitch, she gave a dramatic version of the unfortunate daughter of Amonasro. The latter part was sung by another guest singer, Wilfred Engelman, who gave an admirable characterization of the fiery Ethiopian king.

LOCAL SINGERS APPLAUDED

The remaining roles were undertaken by local singers who added to their individual honor and to the success of the undertaking. Chief among these was Margaret Powell, who though a restrained Amneris again disclosed beauty of voice and style. Edmund Cronin was admirable as Rhadames; Ben Henry Smith highly adequate as Ramphis and Donald Thrall acceptable as the King. The minor parts of the Messenger and High Priestess was taken by Robert Benkendorf and Grace Breenan. Leo Kopp, of the Chicago Civic Opera, conducted. Principals, chorus and orchestra were skillfully handled.

MELCHIOR SINGS AT PEOPLE'S CHURCH

The St. Paul Concert Association began its concert series October 17 with a recital by Lauritz Melchior. The People's Church was filled with an audience which from the beginning of the program was demonstratively pro-Melchior. Just why he opened with so arid a number as the excerpt from Bechgaard is best known to the singer, but the music is too commonplace for so distinguished an interpreter. There followed songs by Grieg, Jordan, Sjöberg, Strauss, Hugo Wolf, a group in English and finally excerpts from operas. Not so much when he used the utmost resources of his virile voice, as when he turned on the power of his musical imagination, did Mr. Melchior unfold the reason why his recitals are interpretative revelations. Ignace Strasfogel contributed two solos and capable accompaniments.

JAGEL APPEARS FOR SCHUBERT CLUB

The Schubert Club began its concert season the next evening, October 18, in the same place with Frederick Jagel, another tenor from the Metropolitan Opera Association. Mr. Jagel's recital was a satisfying affair. While there is a brilliant bigness of tone which remains too fixed in intensity and color to convey the subtleties of some songs, the tone is so enjoyable, so musically convincing, that one applauds full colors and forgets tints. And what pleasure to again hear Handel's Sound an Alarm. The program was a well balanced one with songs from several languages, and opera excerpts from Verdi. The capacity audience gave Mr. Jagel sufficient assurance that his singing was a source of delight and enthusiasm. Encores were numerous. Raphael Mertis proved a capable accompanist. E. G. K.

Mu Phi Epsilon Musicale

The Symphonic Singers (Ole Windingstad, conductor); Lois von Haupt, spinet soloist; Ellen Rapp, contralto, Ruth Bradley, pianist; and Zella Gentry, soprano, were heard at the musicale on October 30 in the Beethoven Club, New York, of Tau Alpha Chapter of Mu Phi Epsilon. Hazel Griggs, chairman, and Louise Haydon were accompanists.

Mildred Dilling Opens Tour

Mildred Dilling, harpist, has returned to the United States after European engagements, during which she appeared at the London home of Viscountess Dillon. She opened her American season on November 12 and is to appear in Connecticut, New York, the Carolinas, Virginia, Tennessee, Maryland, Pennsylvania and during January in Ohio, Minnesota, Nebraska, Kansas, Oklahoma, Illinois, Missouri and other Middle Western states. Her Town Hall, New York, recital is scheduled for February 17. On February 26 with her sister Charlene, violinist, she appears in the Mozart double concerto with the Philharmonic Orchestra in Havana.

New York Concerts

(*Continued from page 11*)

Ethel Bartlett and Rae Robertson Perennial favorites in New York (and indeed where not?), Ethel Bartlett and Rae Robertson returned to their faithful Town Hall clientele with a two-piano recital that again emphasized the charm and finish of their art, as well as their ability to compile programs of unusual variety and attractiveness.

There were Mozart's fantasia in C minor and duettino concertante in Busoni's reverent arrangement, a fantasy by Scriabin (previously unheard in the metropolis), Milhaud's Scaramouche suite, Schubert's variations on an oriental theme, and music by Rachmaninoff-Weinberg (toccata and nocturne, op. 35), Chasins, and Liszt's Campanella, the last-named in a glittering version by Colin Taylor.

Ensembling, musical grasp and tonal variety were of the accustomed and welcome Bartlett-Robertson brand, and garnered the eager approbation which never fails to reward the accomplished pair.

Budapest Quartet and Benny Goodman "Swing" did not make an actual appearance at Town Hall in the matinee of the Budapest Quartet, but the best known exponent of the latest American musical craze, Benny Goodman, was on hand with his clarinet, which he employed with astonishing artistic authority in the clarinet quintet in A major, by Mozart. Mr. Goodman revealed lovely tone, complete understanding and flawless technic on his instrument. And so the Broadway and Belgravia of music achieved a most picturesque affiliation.

The program opened with Brahms' C minor quartet and offered also the one by Debussy. The players, in an ensemble of much refinement and insight, gave renewed proof of elevated quality, and had enthusiastic response from a delighted audience.

Other Concerts

Between October 19 and November 5, Town Hall recitals were also given by James Friskin and Iso Elinson, pianists, October 19 and 26, respectively; Earl Oliver and Bruce Boyce, baritones, October 22 and November 4; Victor Chenkin, actor-singer, November 5; the Musical Art Quartet, October 30, and Curt Sachs, lecture on old instruments illustrated with recordings, October 26. The Wagnerian Festival Singers appeared at Columbia University, October 29, and Millicent Gruler, coloratura soprano, at Steinway Hall, November 5.

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RADIO HIGHLIGHTS

Dialed by H. A. S.

Television, it is now announced, is to be offered in these United States in six months. With our airways already providing the best in matters musical, this listener wonders if impresarios here are aware of its possible effect on the concert and opera business. Rumblings from Australia have indicated how the matter is handled there but the question is whether, with the American concerts having just emerged from the doldrums, television is to become an accessory or a competitor.

Our radio features now include operatic presentations, from the stage; numerous orchestral programs, from the concert hall; chamber music lists, from the auditorium and solo appearances. Only missing are the living personages which television will bring direct to the living room when snowy, sleety and cold weather argues against the paying auditor leaving the privacy of his home.

Of course, there will be left the unnecessary and blatant advertising which frequently upsets the mood created by the eminent musicians who are giving radio listeners the same consideration afforded those present in the auditorium and without benefit of these irrelevant interruptions.

Can television be harnessed or is it dangerously to affect the actual staged productions, including concerts?

Our list of events since the last report includes the active **Margaret Speaks** on the Firestone program with **Alfred Wallenstein,** an item always worthy of hearing. Sharing this likewise is the luscious-toned **Richard Crooks,** "warming up" for more opera. Speaking of the latter form of art, the voices of **Martinelli, Giannini, Castagna** and **Mark Love** came from Chicago recently, while from San Francisco one heard **Rethberg, Pinza, Baccaloni** and others. And the Metropolitan added its auditions of the air.

RCA's Magic Key brought from San Francisco, **Ebe Stignani, Bonelli,** and **Dino Borgioli** as well as the opera company's chorus and orchestra under **Gaetano Merola.**

Tabloid opera adherents have heard Lucia on **Rapee's** Sabbath Music Hall program with **Brancato, Weede** and others, and the same source also provided Pagliacci with **Jan Peerce, Philo** and **Weede.**

Immediately following his debut with the Philharmonic-Symphony Society under **Barbirolli, Robert Virovai** scored with the listening audience.

Dr. **John A. Hoffmann** directed an attractive program of the Cincinnati Conservatory of Music with **Howard Colf,** violinist, featured. The Curtis Institute has provided several programs, the participants being **Sol Kaplan,** pianist; **Frederick Vogelgesang,** violinist; **Barbara Thorne,** soprano; **Samuel Mayes,** cellist; and **Genia Robinor,** pianist; as well as the Curtis String Quartet.

Emma Otero, Cuban coloratura soprano, made her radio debut with the Sunday Evening Ford Hour (**Iturbi** conducting) and with her teacher **Frank La Forge** assisting at the piano. Stylistic and vocal skill were revealed to listeners. The same program, a week later, gave us the glorious-voiced **Kirsten Flagstad,** again with **Iturbi.**

Helen Jepson sang for the November 6 Magic Key, with Dr. **Frank Black** again conducting. **Dalies Frantz,** pianist, paid another visit to the **Crosby** program, usurping interest for serious listeners.

Nadia Reisenberg, pianist, heard rarely, played from WOR, while the musicianly virtuoso **Guiomar Novaes** was a Philharmonic assisting artist on CBS.

Armand Tokatyan, back with the Metropolitan, succeeded his associate **Bruna Castagna** on the new WOR series, with **Carlo Morelli** and **John Gurney** preparing to follow him.

Glenn Darwin has been making the most of opportunities remaining before he rejoins the Metropolitan's baritone section. **Howard Barlow** continues his CBS Symphony Orchestra series, this time with more familiar items.

WQXR's galaxy of important names has added **Lord Lurgan,** the list already including **Leon Rothier, Jerome Rappaport, Josef Wagner, Clifford Herzer, Jascha Zayde, Hilda Kosta, Eddy Brown, Rosa Low** in recent appearances.

Are we to be stay-at-homes?

Richard Crooks Starts Syracuse Recitals

Fritz Kreisler, Helen Teschner Tas and Severin Eisenberger in Early Season Programs—National Opera Forces in Two Presentations

SYRACUSE, N. Y.—The Syracuse season of concerts was opened October 18 when the Morning Musicales presented Richard Crooks in Lincoln Auditorium. Mr. Crooks has sung several times here but never so well as this time. The audience packed the hall, and Mr. Crooks added three encores.

VIOLIN PROGRAMS

The College of Fine Arts presented Helen Teschner Tas, violinist, and the Syracuse Symphony Orchestra in an unusual program in its auditorium at Syracuse University. Mme. Tas played Bach's concerto in E major, Poème by Chausson and Mozart's concerto in D major. Beautiful tone, fine intonation, a fluent technic and thorough musicianship were evident throughout this artist's program. The conductor of the orchestra, André Polah, gave Mme. Tas impeccable support.

On October 20 the Civic Music Series brought Fritz Kreisler to Syracuse for one of his inimitable recitals. The College of Fine Arts gave its first public student recital October 23 to a large audience.

NATIONAL OPERA IN VISIT

That same week the National Opera Company sang Traviata, Marta and Carmen to large audiences at the Empire Theatre. The operas were well sung with first-rate principals, and adequate orchestra and good staging. Jan Peerce, tenor, Janice Davenport, soprano, Alfred Chigi and Anthony Meli, baritones and Louise Bernhardt, mezzo soprano, were outstanding.

On November 3 the College of Fine Arts and Phi Mu Alpha, national honorary musical fraternity, presented Severin Eisenberger in the first of four one-composer piano recitals to be given during the college year. H. L. B.

PLANS AMERICAN TOUR

PAUL MUSIKONSKY,
young American violinist, is to make a tour of the United States. He recently returned from appearances in Europe and Asia.

UNDER NEW MANAGEMENT

THELMA SPEAR,
soprano, is now under Athenaeum Concert Management. On November 22 she will appear as soloist in Town Hall, New York, with the Edvard Moritz Chamber Orchestra. (Photo by Herbert Mitchell.)

Salvador Ley, Pianist, Active in Concerts and Broadcasts

Following a series of programs in Jamaica, B. W. I., Salvador Ley, Guatemalan pianist, played Mozart's A major concerto and three Chopin numbers over WQXR, on October 2. With Lily Dymont he plays a Bach concerto for two pianos there on December 18. Last season he appeared at the White House and also gave a series of lecture-recitals in Guatemala.

Born in 1907 in Guatemala City, his first instruction was received there. He then went to Berlin to study piano with George Bertram and theory with Prof. Wilhelm Klatte. Later he was a student of Dr. Hugo Leichtentritt, now of Harvard. He became assistant to Bertram in 1925 and made his Berlin debut in 1927. He appeared in concerts and was accompanist for singers, instrumentalists and dancers until 1934 when the Guatemalan government named him in charge of the National Conservatory where he remained until 1937. During his tenure he reorganized the work so as to present a general knowledge of present-day musical life. He also organized an orchestra and gave weekly performances. Since that time he has given concerts, appeared at WXAF, Schenectady, and offered programs over NBC for South and Central America, broadcasting in five languages.

MUSIC NOTES FROM COAST TO COAST

ANN ARBOR, MICH.—Hill Auditorium held an enthusiastic audience for the first concert of the Choral Union Series on October 27. Lawrence Tibbett, baritone, was the soloist, singing operatic arias and songs in which his glorious, vibrant voice made a telling appeal. In a group of German songs and another of Russian numbers he attained the apex of artistic accomplishment. He offered eight encores.

Stewart Wille, admirable accompanist, also performed a solo group of piano solos. He, too, gave three encores.
A. McL. T.

EL PASO, TEX.—The MacDowell Club presented the El Paso Chamber Music Society in the Woman's Club on September 27, assisted by Mrs. Samuel D. Swope, violinist. Mrs. Walter Ponsford spoke on The Development of Chamber Music through the Classical Period.

The highlight of the musical season thus far was the concert of Francis Moore, New York pianist, on October 25. Mr. Moore played a masterly program of works by Haberbier, Guilmant-Rive-King, Mozart, Fauré and Chopin. There was a capacity audience.

The Apollo Club gave a program on October 25 at the MacDowell Club (Walter Davis, conductor). H. J.

GRAND RAPIDS, MICH.—Two fine opera performances were presented by the San Carlo Opera Company on the East Church Concert Course. Verdi's Aida, with Norina Greco in the title role and a splendid ballet, pleased the huge audience. Hizi Koyke was outstanding vocally and dramatically in her portrayal of Madam Butterfly.

The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) is playing better than ever this season. It was assisted in its first concert by the Paulist Choristers (Father Eugene F. O'Malley, director), who received much applause for their artistic singing.

Harold Tower was chairman for a recital given for the St. Cecilia by Isabel and Silvio Scionti, two-piano artists. Their program ranged from Vivaldi and Bach to Sowerby and Casella. It was Mrs. Scionti's professional debut, and a highly enjoyable performance. Charles E. Vogan contributed organ numbers and accompaniments to the annual organ recital given by the St. Cecilia Society. The program was in charge of Mrs. William Van Steenbergen.

The completion of twenty-five years as organist of St. Andrew's Cathedral by Eugene J. Phillips has been celebrated.
H. B. R.

HARTFORD, CONN.—The musical season was inaugurated here on October 30 with a recital by Sergei Rachmaninoff at the Bushnell Memorial Hall, under the management of Robert Kellogg. The pianist was in superb form. His admirers filled the large hall.

The newly organized Hartford Symphony Orchestra made its debut on November 1 under the direction of Leon Barzin, in an all-Beethoven program. Albert Spalding was soloist in the violin concerto and gave his usual fine performance. Mr. Barzin and the orchestra shared with Mr. Spalding the enthusiastic applause of a large audience.

Harriett Johnson is conducting the Layman's Music Course in Hartford for the third season.

Paul Vellucci, director of the Hartford School of Music, was heard in an interesting piano recital at the Avery Memorial on October 24, for the benefit of the scholarship fund of the school. M. L.

OMAHA, NEBR.—The Tuesday Musical Club opened its second completely sold-out season with Lily Pons in the Central High School Auditorium, October 17. She was enthusiastically acclaimed in many solos, which gave opportunities for her silvery tones, and last but not least, for her beauty and charm. Olaf Pederson, dean of Omaha flutists, assisted. Frank LaForge, composer-pianist, received wholehearted applause for two of the loveliest songs on the program.

The Morning Musical Club presented Pauline Pierce, mezzo-soprano, and Gean Greenwell, bass-baritone, with Tony Sharpe at the piano, in the Hotel Fontenellt Ballroom October 29. The largest membership which this club has yet had greeted the singers, who roused enthusiasm not only by the beauty of their voices and adequate vocal ability, but by the unhackneyed and excellent program they selected. H. M. R.

PROVIDENCE, R. I.—The concert season in Providence was brilliantly opened by the Boston Symphony Orchestra (Serge Koussevitzky, conductor). It presented with distinction Divertimento in B flat major (Mozart), overture to The Roman Carnival (Berlioz), and From the New World (Dvorak).

Federation Day was observed by the Chaminade Club, a program being given by the Music Lover's Club of Boston. Ernestine Beyer, soprano, Norma Olsen, cello, and Mary Barr Snyder, pianist, were visiting artists.

Richard Crooks, Metropolitan Opera tenor, assisted by Frederick Schauwecker at the piano, was presented by the Community Association at its first concert. Beautiful tone, faultless diction, fine shading and attention to detail delighted the vast audience. Mr. Crooks was generous, giving almost the program's length in encores.

The Chopin Club presented a miscellaneous program which included violin solos played by a young artist, Julian Mikolojewski, with Ruth Campbell at the piano; songs by Jessie Bagley Hill, contralto, Christine Gladhill at the piano; Brahms and Chopin works played by Emma Winslow Childs, pianist; and songs by Helen C. Place, soprano. B. N. D.

SALT LAKE CITY, UTAH.—The Mormon Tabernacle Choir established a new high record of artistry with its dramatization of Mendelssohn's Elijah on October 5, 6 and 7. A concealed orchestra of fifty, a chorus of 350 voices and the Tabernacle organ, played by Frank W. Asper, supplied, under the direction of J. Spencer Cornwall, a rich symphonic and vocal background.

Rollin Pease, American baritone of the University of Arizona faculty, gave an eloquent interpretation as Elijah, ably supported by Salt Lake soloists, including Richard P. Condie, Ruth Jensen Clawson, Jessie Evans Smith, Ione Duncan, Zola Jacobs McGhie and others. Elsa Jordan and her dance ensemble contributed much to the production.

An enraptured Civic Music Association audience, which filled Kingsbury Hall, University of Utah, on October 15 heard the Kolisch String Quartet. A sternly classical program, embracing no musical knick-knacks, left the audience asking for more.

Frederic Dixon, Ogden pianist, impressed hearers at the Ladies Literary Club on October 17 by his ardent performance of Spanish and modern numbers.

Alexander Kisselburgh, Los Angeles baritone, was encored in his recital before the Brigham Young University-Provo Community Concert Association at the Provo Tabernacle, October 27. André Marchal, Parisian blind organist, made a deep impression on the same group at the Provo Tabernacle, a week later.
G. M.

MANHATTAN RECITALIST

GERALD TRACY,
pianist, gives his annual Town Hall, New York, recital of the season on November 19, playing the C minor toccata of Bach, the posthumous B flat sonata of Schubert, Schumann's Davidsbündler, two Debussy preludes and Albeniz' Navarra.
(Photo by Apeda.)

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented The Pink Lady as the last offering of the summer season, before an enthusiastic audience. Jean Sarli conducted, Coates Gwynne was stage director; and ballet and chorus routines were under the direction of Mimi and Pomme. Leading roles were taken by Mrs. Arthur Biard, Florence Saxon, Clare Conner, Art Bennack and Jack Blankfield. The entire production was excellent from every standpoint.

Four concerts were presented here last month by the orchestra of the Federal Music Project (J. Rowllings Hamilton, supervisor). Two of these were in schools (Thomas Edison High School and Our Lady of the Lake College) with Walter Dunham, conductor. For the third concert Mr. Dunham and Dan Silva shared podium honors. Of special interest was the fine arrangement (by Dan Silva) of Star Dust in the ultra-modern idiom. The fourth concert at the Municipal Auditorium opened the winter season. Numbers by Bach, Schubert, Saint-Saëns, Rimsky-Korsakoff and Gomez were given. Mr. Dunham conducted.

Erich Sorantin, violinist, is supervisor of music at Our Lady of the Lake College. He will conduct the orchestra there. S. W.

TOLEDO, O.—The musical season was opened auspiciously in the Peristyle of the Art Museum with a recital by Bidu Sayao, Brazilian soprano, on October 19. Hers is not a powerful voice but one marked by purity of tone, accuracy of pitch and amazingly controlled.

She pleased a large audience with a program ranging from classical composers to modern English works and offered six encores. Milne Charnley was the excellent accompanist. A. McL. T.

WHITE PLAINS, N. Y.—The Social Service Committee of Grasslands Hospital presented the United States Marine Band, under Captain Taylor Branson, at the County Center Werner Gebauer, violinist, and Harrington Van Hoesen, baritone, were soloists.

Lawrence Tibbett opened the Olney Series at the County Center on October 21. One of his encores was a song by Frank LaForge, who was in the audience. Stewart Wille, accompanist, was also heard in solos.

Horace Johnson, composer and managing editor of the Musical Courier, was the Fine Arts guest speaker at the Westchester Women's Federation Meeting at the Contemporary Club, October 28, his subject being: American Music and Music for Americans. Anna Schramm, soprano, was the soloist.

Olga Samaroff Stokowski has opened the Layman's Music Course at the County Center, with Harriet Johnson as instructor.

Laura Platt Brown, pianist, and Marcella Hoffman, soprano, gave a recital at the Contemporary Club November 4.

Olin Downes addressed the Club Day meeting of the Contemporary Club November 2 on Genius Backstage.

Giovanni Martinelli and Colette D'Arville gave a joint concert at the College of New Rochelle, October 16.

The Treble Clef Chorus has resumed rehearsals under Antonia Brico. E. H.

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London Autumn Musical Activities

(Continued from page 7)

form." Firstly, the part of Mephistopheles was taken by Harold Williams, a baritone, and the title role by two singers, Heddle Nash and Frank Sale. Why? Lisla Perli was Marguerite. Stanford Robinson conducted. Even the scenery caused one or two moments of dissatisfaction. It is a pity that the season, headed by such patronesses as Baroness Ravensdale and Mrs. Washington Singer, should do them so little credit at its inauguration.

A colleague also represented me at the performance of Tristan and Isolde. Covent Garden "pulled up its socks" on this occasion. Arnold Matters was an effective Kurvenal, and Eva Turner was the heroine of the evening, giving beautiful singing as Isolde. Walter Widdop gave a musicianly if somewhat reserved Tristan. Albert Coates conducted expertly.

Pernel with Neel String Orchestra

Orrea Pernel, violinist, was soloist with Boyd Neel and his string orchestra at Wigmore Hall. The concert opened with the first London performance of Winter and Summer from Vivaldi's The Four Seasons, arranged by Molinari, followed by Mozart's A major and Bach's E major concertos. In the latter the excellent soloist reached the top of impeccable form. The orchestra played Shostakovitch's arresting prelude and scherzo, the former of rare beauty, the latter sounding as if the demons of hell were let loose. However, its musicianly structure invigorates and attracts. The large audience applauded the orchestra's valiant victory over technical difficulties.

Artistic Addenda

At Wigmore Hall, Pouishnoff, pianist, showed his capabilities in a Bach recital. Although he at times rushed the tempo, notably in the first and last movements of the Italian Concerto, Pouishnoff left no doubt of his musicianly mind at work.

At Queen's Hall, Adolf Busch and his players gave an all-Mozart program, opening with pianists Horszowski and Serkin in the double piano concerto. The highlight was Adolf Busch's playing of the D major violin concerto, every phrase of which was clearly stated in unusual union of soloist and orchestra.

With the opening of the Royal Philharmonic Society's concerts, one feels that the music season has really started. Sir Thomas Beecham entered in a stately procession of one and opened the program with the national anthem, followed by a sensitive reading of Haydn's symphony (No. 97) in C, and Dvorak's symphonic variations. After the interval came Tschaikowsky's Pathetique Symphony. The playing was of the highest order.

SOPRANO AND LECTURER

ALICE HUFSTADER,

soprano, following European appearances last season, gives a Princeton University recital on the Proctor Hall series and is to be soloist with the Bach Circle on November 18 at the Mannes Music School, New York. She is to lecture in Trenton at the new Leisure Hour School.

Berlin Concert Life

(Continued from page 7)

had been lowered. Michael Raucheisen was the expert accompanist.

The Bruno Kittel Chorus and the Berlin Philharmonic Orchestra both under Bruno Kittel, gave an impressive performance of Verdi's Requiem. The soloists were Tilla Briem, Marta Rohs, Walther Ludwig, and Wilhelm Schirp. The climaxes, for sheer volume and tone quality were breathtaking, but one could have wished for stricter attention to the clearly marked pianissimos indicated in the score.

Virgil Fox Plays

At the Dom, Virgil Fox, brilliant young American organist, gave a Bach program—one of ten which this artist has produced in leading musical centers this summer in Europe. Particularly noteworthy was his masterful playing of the passacaglia in C minor in which the resources of the powerful cathedral organ were brought out to full advantage. The fantasy in C minor and the G minor fugue were also superbly interpreted. Fox played the entire program from memory and the impression he left was that of a serious musician of uncommon talent.

Junior Assembly of the Associate Arts in Brooklyn Program

A program of music, readings and dances was presented recently by the Junior Assembly of the Associate Arts, a new Brooklyn, N. Y., organization (Mrs. Ira Duane Hough, president). John Maltese, violinist; the junior choir of Middle Collegiate Church; Anna Zaharco, coloratura soprano, who won the highest rating for high school girls at the Binghampton convention of the New York State Federation of Music Clubs; and Chief Blackbird, Chippewa Indian, were the participants. Another program was presented on October 24 at All Souls Universalist Church, Brooklyn.

Josephine Forsyth Works Heard in Cleveland Benefit Concert

Josephine Forsyth was at the piano when Flora True Bowen, ten-year-old vocalist, pianist and violinist, sang her Lord's Prayer and Precious Wee One at a recent benefit concert in Severance Hall, Cleveland, for the children's milk fund of the city playgrounds.

Elsa Fiedler Opens New York Studio

Elsa Fiedler, pianist and accompanist, has opened a new studio in New York. Miss Fiedler has been engaged to accompany Sarah Osnath-Halevy in recital in Baltimore, Md., on October 30, and in New Haven, Conn., on December 4.

TRAVELLING BARITONE

WILBUR EVANS,

baritone, opens his new season in Mitchell, S. D., and then appears in Grand Rapids, S. D., St. Hyacinth, Que., Batavia, Schenectady and Utica, N. Y., Lewistown, Pa., Gloversville, N. Y., Beckly, and Buchanan, W. Va., and Ashtabula, O.

Strauss Opera Premiere

(Continued from page 7)

Margarete Teschemacher's rich voice satisfied in the difficult role of Daphne. Torsten Ralf was an imposing Apollo, both vocally and histrionically. Martin Kremer gave a good impersonation of the youthful Leukippos, while Sven Nilsson and Helene Jung made a dignified parental pair. The lesser roles of shepherds and maidens were all in capable hands. Max Hofmüller was the clever producer of both operas, Adolf Mahnkes and Fantos created the exquisite settings and costumes. The illusion of the growing laurel tree in the final scene was breathtaking. Karl Böhm, conductor to whom the score is dedicated, brought out every beautiful detail of the work, and great praise goes to him for much of the success of the occasion.

Der Friedenstag, fully discussed in these columns recently, made a deep impression on the Dresden audience. The mighty hymn of peace, which rose to a joyful climax created a sensation, the audience bursting into tumults of applause. The excellent principals were Matthieu Ahlersmeyer (Commander), Marta Fuchs (Wife) and Kurt Böhme (Protestant General). There were curtain calls for everybody, Strauss appearing on the stage surrounded by the cast and conductor.

Lacrymosa in London

On November 6, Lacrymosa, the Mozart playlet by Leonard Liebling (originally published in the Musical Courier) was broadcast in London by the BBC, and reached America by short-wave radio.

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CONSERVATORIES AND SCHOOLS

Juilliard School of Music

Ernest Hutcheson of the Juilliard School of Music presented a piano program on October 25 in Stephen Foster Memorial Hall under the auspices of the Tuesday Musical Club of Pittsburgh, Pa. Rosina and Josef Lhevinne, members of the faculty, presented a two-piano concert in Washington, D. C., on October 23 and four days later appeared at the Waldorf-Astoria, New York, on a benefit program for European refugees. James Friskin, another member of the piano faculty, gave his first Town Hall, New York, recital of the season on October 19.

Olga Samaroff-Stokowski of the faculty lectured on October 19 at the Hotel Pierre, New York, for the Metropolitan Opera Guild and that night spoke in White Plains, introducing the Layman's Music Course conducted by Harriet Johnson.

Carroll Glenn, who made her debut in Town Hall on November 7 as a Naumburg Foundation winner, gave a violin program on October 21 at the Bronx House Music School, New York.

Oscar Wagner has announced the award of sixteen scholarships for study in the Institute of Musical Art following competitions conducted by the various faculties. With one exception, they are for instrumentalists and are in addition to the sixty-four fellowships granted by the Juilliard Graduate School and the nine Juilliard Scholarships in orchestral instruments already announced.

Peabody Conservatory of Music

Winners of three-year scholarships at the Peabody Conservatory of Music, Baltimore, Md., have been announced. The awards were in violin, cello, piano, voice and composition. No three-year awards were made in school music and organ but one-year grants were made in clarinet, trumpet, tympani, oboe, cello and voice. At the expiration of the three-year period the scholarship winner is expected to offer a public recital.

Mannes Music School

Four special competitive scholarships in two-piano study with Robert Scholz are available at the Mannes Music School, New York. Applicants are interviewed by Mr. and Mrs. David Mannes before being admitted to the competition. Mr. Scholz conducts classes for professional and amateur students, including a study of Bach's Art of the Fugue in the duo-piano form performed by Mr. Scholz and his brother, Heinz, here and abroad.

Adolfo Betti inaugurates a series of master classes in ensemble playing today (November 15) at the Mannes Music School for professionals and amateur performers and listeners, the remaining sessions to be held on Tuesday afternoons.

Academy of Allied Arts

Michael Fiveisky conducted the first rehearsal of the Student Opera Company at the Academy of Allied Arts, New York, on October 22 in preparation of Aida. Auditions are held for both ensemble and leading roles on Saturday afternoons. He also is to prepare Pagliacci, Madam Butterfly, Cavalleria Rusticana, Lohengrin, and Samson and Dalila.

Homer Van Sickle, baritone, and Gerda Van Lowe, mezzo-soprano, artist pupils of Leo Nadon, director of the Academy of Allied Arts, appeared in Faust in Richmond, Va., for the Opera on Tour.

The first student concert of music, drama and dance was given on November 13. Participating were Manuel Bello and Harriet Weissman, cellists, pupils of Bogumil Sykora; Alan MacMurray, bass-baritone, student of Mr. Nadon; Mildred Plesha, pianist, pupil of Jacques Grunberg; and Walter Westerholm, violinist, pupil of Frank Kneisel. Nadja Margulies, Grace Baumgold, Edna Schiff, Harriet Abrams, students of Lasar Galpern, presented ballet numbers. Claire Senz, Joyce Silverman, Betty Wolfe, pupils of Daisy Blau, did dramatic sketches. Sylvia Marshall was piano accompanist.

JOINS PEABODY FACULTY

DIRAN ALEXANIAN,
Armenian cellist, recently added to the faculty of the Peabody Conservatory of Music, succeeding Stephen Deak.

Westminster Choir College

The Westminster Academy of Chamber Music of the Westminster Choir College in Princeton, N. J., inaugurated its all-Beethoven series of chamber programs by the Roth Quartet on November 11. Other events in the series are December 9, January 27, February 17, March 17 and March 31.

New York College of Music

Vittorio Giannini has been engaged as instructor in composition at the New York College of Music by Carl Hein, director. Leslie Hodgson, pianist, has been named to the staff of the New York College of Music.

Community School of Music

Organization of a new department featured the opening of the term at the Community School of Music, Providence, R. I. (Avis Bliven Charbonnel, director). Nicolas Slonimsky, of Boston, a member of the honorary advisory board, is to conduct a course in orchestra. Group lessons are to be given in all subjects including Eurhythmics and art.

Lawrence Conservatory

Amparo Iturbi, Spanish pianist, presented the first concert of the current artist series at Lawrence Memorial Chapel, Appleton, Wis., October 26.

The gift of a Steinway grand piano for concert use in the Memorial Chapel was announced by President Thomas N. Barrows at Convocation, October 18. Gladys Ives Brainard, professor of piano, played an all-Chopin program for the occasion.

Marshall Hulbert, instructor in voice, has been appointed choirmaster at the First Presbyterian Church of Neenah. David Schaub, senior student in organ, is the organist.

Helen Norfleet School

Prince Toumanoff, violinist, and Dr. Benjamin Swalin, violinist, of the University of North Carolina, assisted the Norfleet Trio in the Franck quintet at the final concert of the season at the Norfleet Trio Camp for Girls, Peterboro, N. H. A quartet of balalaikas, loaned by the Prince and played by him and the trio (Helen Norfleet, Catharine Norfleet and Leeper Norfleet), was also heard at the camp. The students also heard a program of Russian folksongs and dances presented by Saveli and Mme. Walevitch. The new term at the Norfleet School, New York, opened on October 4.

American Conservatory of Music Drama and Dance

Four scholarships were made available as the first term of the American Conservatory of Music, Drama and Dance started on October 17. The scholarships, according to Annette C. Herter, director, were in voice, under the direction of H. Maurice Jacquet, composer-conductor and head of the music department and of Povla Frijsh, soprano; for specialized piano study with Charles Naegele; in drama, where the winner was named by Rita Remilly and Donald Wetmore; and in dance under the direction of Hanya Holm, head of that department.

Richmond Music Guild Presents Chorus

Recitals by John Gurney, Frances Hall and Rudolph Gruen Heard—Federal Orchestra Concludes Outdoor Series

RICHMOND, VA.—The Ars Musica Guild, with Mable Maxon Stradling conductor, gave its first concert of the season at the Woman's Club on November 1, displaying a chorus of young fresh voices in a well arranged program. Melissa Berry and Carl Ashworth were soloists.

John Gurney, bass-baritone, opened the musical season of the Richmond Woman's Club in a program of outstanding interest. Mr. Gurney proved his calibre in an aria from Boris Godounoff and in other compositions. George Harris accompanied.

Frances Hall and Rudolph Gruen, pianists, joined in a program for the Ginter Park Woman's Club, under the chairmanship of Mrs. J. Binford Walford. Fine phrasing and brilliant teamwork characterized the appearance.

The Federal Concert Orchestra has concluded its series of outdoor concerts at the Jenkins Greek Theatre, with numerous fine interpretations to its credit. Mozart's symphony in E flat, arrangements by Hilton Rufty, and solos by Laura Howell Nordon, North Carolina violinist, and Wilson Angel, Richmond baritone, featured its final appearance.

J. G. H.

Ivor Newton's Engagements

Ivor Newton, accompanist and coach, is to be at the piano for Grace Moore's London recital and then tours England and Scotland with Piatigorsky and Scotland with Evelyn Dewar. He plays for Sabine Kalter in Aeolian Hall, London, and for John Brownlee at Rickmansworth. He has been re-engaged by Harold Holt, impresario for the 1938-39 International Celebrity Tours. This season he is to officiate for Effie Richardson, Murray Davies and Gabor Retzo. Three sonata recitals with Thelma Reiss and a talk on Memories of Melba are among his BBC plans.

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Pons Recital in Fort Worth

FORT WORTH, TEX.—The first concert event of the region was the initial North Texas appearance of Lily Pons, at Texas State College for Women, Denton, the largest residence college for women in America. Miss Pons, admirably accompanied by Frank La Forge, impressed not only as a mistress of florid song, but as an outstanding lyric artist.

The new season, well under way, seems to promise an increased number of persons interested in music actively or as amateurs. The music clubs are at their peak, the music departments of the four colleges of the city have added to their staffs and the evident support of the public assures an interesting concert season. The Fort Worth Civic Music Association has a membership almost equal to the record-breaking list of last year, the Fort Worth Chapter of the American Guild of Organists is presenting another of its series by three prominent organists at popular prices, and the Pro Arte String Quartet will begin its seventh season early in November. The first Civic Music event will be a joint recital by Susanne Fisher and Clifford Menz. E. C. W.

STUDIO NOTES

NORMAN JOLLIFFE

Norma Terris, singing the leading role in Great Lady, appeared in her original role of Magnolia in the St. Louis Opera Company's presentation of Showboat and also participated in a restoration of Victor Herbert's Only Girl at Clinton, Conn. Elizabeth Talbot, winner of the Young Artists Contest for New Jersey, is now soprano soloist at the First Presbyterian Church, Elizabeth, N. J., after holding a similar post for two years at the North Avenue Church, New Rochelle, N. Y. She is to give a recital for the Women's Club of Asbury Park, N. J., and sings in Messiah, at Dover, N. J., in December. Marie Andre has been engaged for soprano roles with the Essex County Opera Company. Mortimer Davenport, heard recently in recital in Reading, Pa., is now baritone soloist at the Church of the Saviour, Brooklyn, N. Y. All are artist-pupils of Norman Jolliffe.

ESTELLE LIEBLING

Activities of artist-pupils of Estelle Liebling included the appearance of Mari Barova, soprano, in the title role of Aida with the San Carlo Opera Company at its New York engagement. Myra Manning, soprano, and Dorothy Shawn, mezzo-soprano, appeared in the Allentown, Pa., performance of Carmen. Rosemarie Brancato, coloratura soprano, sang Violetta in the Radio City Music Hall broadcast of Traviata and was a guest on the recent Borax Hour. Josephine Bonine, soprano, appeared on three Consolidated Gas Company broadcasts and June Forest, coloratura soprano, and Ralph Blane were also heard on this hour. Brooks Dunbar, tenor, sang the lead in Daughter of the Drum Major and Merry Wives of Windsor in broadcasts. He appeared in Prince Igor at the Brooklyn, N. Y., Academy of Music on October 24. Sue Read was in the cast of Stella Dallas in a WEAF broadcast. Grace Panvini and June Forest are in Great Lady, now in rehearsal. The Starlings (June Withers and Cyrel Roodney) are in Hellzapoppin, and Vivienne Segal continues in I Married an Angel. Lewellyn Moss, Ruth Annette Shields and Kathryn Lewis, as a trio, appeared for two weeks at the Radio City Music Hall. Lucille Alexander, Frances Paperte and Camil Huard gave a recital recently at the Educational Alliance, New York.

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ALTON JONES

Artist-pupils of Alton Jones have made numerous appearances recently. Ramon Ruiz, following several recitals in Puerto Rico, has been re-engaged for next season. Emma Criscolo, who appeared in Newport, R. I., has been selected to represent the Connecticut Federation of Music Clubs at their Portland (Me.) Convention. Tom O'Brien gave recitals in Bend and Ashland, Ore., and Eunice Eaton is to be heard in two-piano recital in Larchmont, N. Y., this month. Laurence Honan is to be soloist in the Liszt A major concerto with the Bridgeport (Conn.) Symphony Orchestra. Mr. Jones was heard in September in Des Moines, Ia., and in Nebraska. His first New York appearance of the season is to be on December 1 in the Grieg concerto with the Greenwich Orchestra at the Federal Music Theater. He has resumed repertoire classes at his New York studio.

MRS. A. THEODORE GAILLARD

Seven young pianists offered a program of classicists and more recent composers in an attractive musicale on October 21 at the New York studio of Mrs. A. Theodore Gaillard. The players disclosed technical skill and knowledge of their contributions and reflected considerable credit on the instruction of their teacher. June Schwartz played a movement from J. C. Bach's sonata (op. 5, No. 5); talented Phyllis Berlin also offered an excerpt from this composer's sonata (op. 17, No. 2) and a movement from a Haydn sonata; Dorothy Schmitz played Beethoven's Pathetique Sonata and Rita Borowitz the preambule from J. S. Bach's sixth violin sonata. In the second part of the program Joan Marcus offered Valsette by Lawson and Ruth Friedman played Posca's At the Ocean. Goodrich's Titania's Dance was June Shagaloff's contribution, June Schwartz offered Koelling's Hungarian Rhapsody Mignonne. A fluent reading of MacDowell's Witches' Dance by Phyllis Berlin concluded the program.

At the third studio musicale Dorothea Schmitz gave admirably phrased and tonally colored readings of three Bach items showing considerable musicianship as well as technical skill. Beethoven's Pathetique Sonata, Scriabin's C sharp minor etude in the Siloti arrangement (played with feeling) and Koelling's Rhapsodie Mignonne completed her program. Encores were given G. N.

EDITH W. GAUDENZI

Artists from the New York studios of Edith W. Gaudenzi have started an active season of engagements. Vandy Cape gave a program of her Singing Satires at the MacMillan Theater, New York, on October 22. Dorothy Chapman sang Gilda in Rigoletto in Jersey City on October 12, and Marsha Wise was heard recently in Fairfield, Iowa, in Elijah. Gloria LaVey and Harrison Knox continue their various NBC radio programs and "Bubbles" Sills is heard regularly over WOR.

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MARGARET ELLEN MacCONACHIE

BROWNSVILLE, TEX.—Pupils of Margaret Ellen MacConachie's resident studio recently presented an attractive program before a capacity audience. The vocalists disclosed fluent voices of even scale and reflected credit on their instructor, who is a member of the faculty of the Boguslawski College of Music, Chicago. Mrs. W. A. Velten, Amy Bauer and Sherwood Bishop were outstanding among the soloists, who also included Marion Yturria, Betty Jean Williams, Bertha M. Cisneros, Dean Velten, Dorothy Shealer, Charles Weinert, Beverly Jean Funk with Kent Stratford as an able accompanist. Miss MacConachie and Mrs. Royal D. Sundell were heard in works of Wellens and Grieg. G. L.

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MINNIE JUST KELLER

An inaugural organ recital was given by Minnie Just Keller at Emmanuel Lutheran Church, Pottstown, Pa. (Rev. Luther A. Krouse, pastor), last month. Miss Keller played excerpts from Widor's sixth symphony and works of Saint-Saëns and Ravanello. The mixed choir of fifty voices sang numbers by Bach-Stoessel, Malotte-Deis and three hymns.

MARION LONDON MILHOLIN

Marion London Milholin's activities this year include teaching singing both in her White Plains and New York studios; continuing her monthly Sunday afternoon recitals at Sloane House, in New York; arranging appearances for her pupils in Westchester and New York, as guest soloists and in concerts; and coaching an opera chorus. A number of her pupils are fulfilling church positions.

MARION LONDON MILHOLIN

OBITUARY

Eva Tetrazzini

SALSOMAGGIORE, ITALY.—Eva Tetrazzini, sister of the operatic soprano, Luisa Tetrazzini, and a soprano in her own right, died here on October 26. She was seventy-six years of age, and the widow of the late Cleofonte Campanini, former director of the Chicago Opera Company. T. H.

Edoardo Sacerdote

HOLLYWOOD, CALIF.—Edoardo Sacerdote, teacher, composer, conductor and coach, died here on October 18. He was fifty-five years old. Born in Asti, Italy, he had conducted in Leipsic, Berlin and Athens and later for the Chicago Opera Company. For twenty years he taught singing in Chicago, before moving here three years ago. His pupils are said to have included Irene Dunne and he also is stated to have served as coach to Dame Nellie Melba. His widow, known professionally as Olga Saga, and a son survive. H. T.

Charles E. Pemberton

HOLLYWOOD, CALIF.—Charles E. Pemberton, composer, head of the composition department at the University of Southern California since 1901, died on October 27. As a violinist he was a charter member of the Los Angeles Symphony Orchestra in 1898 and also affiliated with the Philharmonic Orchestra. Secretary of the school of music at the university, he was a former member of Pro Musica, secretary of the Musicians' Guild and a member of the California Society of Composers and the Music Teachers' Association. He was born in Canton, Miss., in 1867, educated at the University of Pennsylvania and the Cincinnati Conservatory of Music and in 1901 joined the faculty of U. S. C. His works include a symphonic poem, The Light That Failed, and the operettas Dude Ranch and The Painter of Dreams. His widow and a son survive. C. K.

Felix Mendelsohn

CHICAGO.—Felix Mendelsohn, publisher of The Story of One Hundred Operas and other works, died on October 24. A lifelong resident of Chicago, he was sixty-one years of age and had directed twenty-nine national expositions. His widow, a son and a daughter survive. R. B.

A. Emmett Adams

LONDON.—A. Emmett Adams, composer, died here on October 30. He was born in Australia in 1890. Probably his best known work was the ballad, The Bells of St. Mary's. T. T.

Aurea Balsheiro Georgetti

SAN JUAN, PUERTO RICO.—Aurea Balsheiro Georgetti, pianist and sister of the late Rafael Balsheiro, composer, died here on October 26. She was sixty-seven years old and the widow of Eduardo Georgetti, first president of the Puerto Rico Sugar Growers Association. Y. T.

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NBC'S HOLLYWOOD RADIO CITY

consisting of eight studios and a three-story office building, opened on October 9. The plant makes use of the latest scientific data and is designed not only for the best possible broadcasting but also for the comfort of artists. (Photo by Ernest A. Bachrach.)

IVOR NEWTON,

accompanist, with Irene Eisinger, leading soprano of the Glyndebourne Opera, in Sussex, England.

VIENNA CHOIR BOYS BID FAREWELL

to the Rodeo cowboys as they leave the Belvedere Hotel, New York, on another American tour.

(RIGHT)

FRITZ FALL,

center, conductor of the Tyler (Tex.) Symphony Orchestra, with W. C. Windsor, president of the ensemble, left, and Mrs. Talbot Williams, secretary, in the Windsor home, examining the orchestral issue of the Musical Courier.

EMILY ROOSEVELT

rests after climbing to the top of Cadillac Mountain in Acadia National Park about thirty-five miles from her camp.

BISSELL PADGITT,

Chicago pianist and teacher, with his recent master class in Peoria, Ill. During the course of the class Mr. Padgitt gave a full piano recital and several of his advanced students also played for the members. He conducted a class in repertoire for advanced pupils and a course in pedagogy for teachers in methods for beginners. Scholarships were awarded to Evelyn McKibben of Peoria and Jane Root Church of Chillicothe. Mr. Padgitt has resumed teaching at his Chicago studio, where he has the assistance of Mrs. Padgitt.

MARGARET SPEAKS,

soprano, centre, at Columbus, Ohio, where she gave a concert last month. Mrs. J. A. McClure, Jr., left, and Mrs. Earl Hopkins, right, are founders of Delta Omicron sorority.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

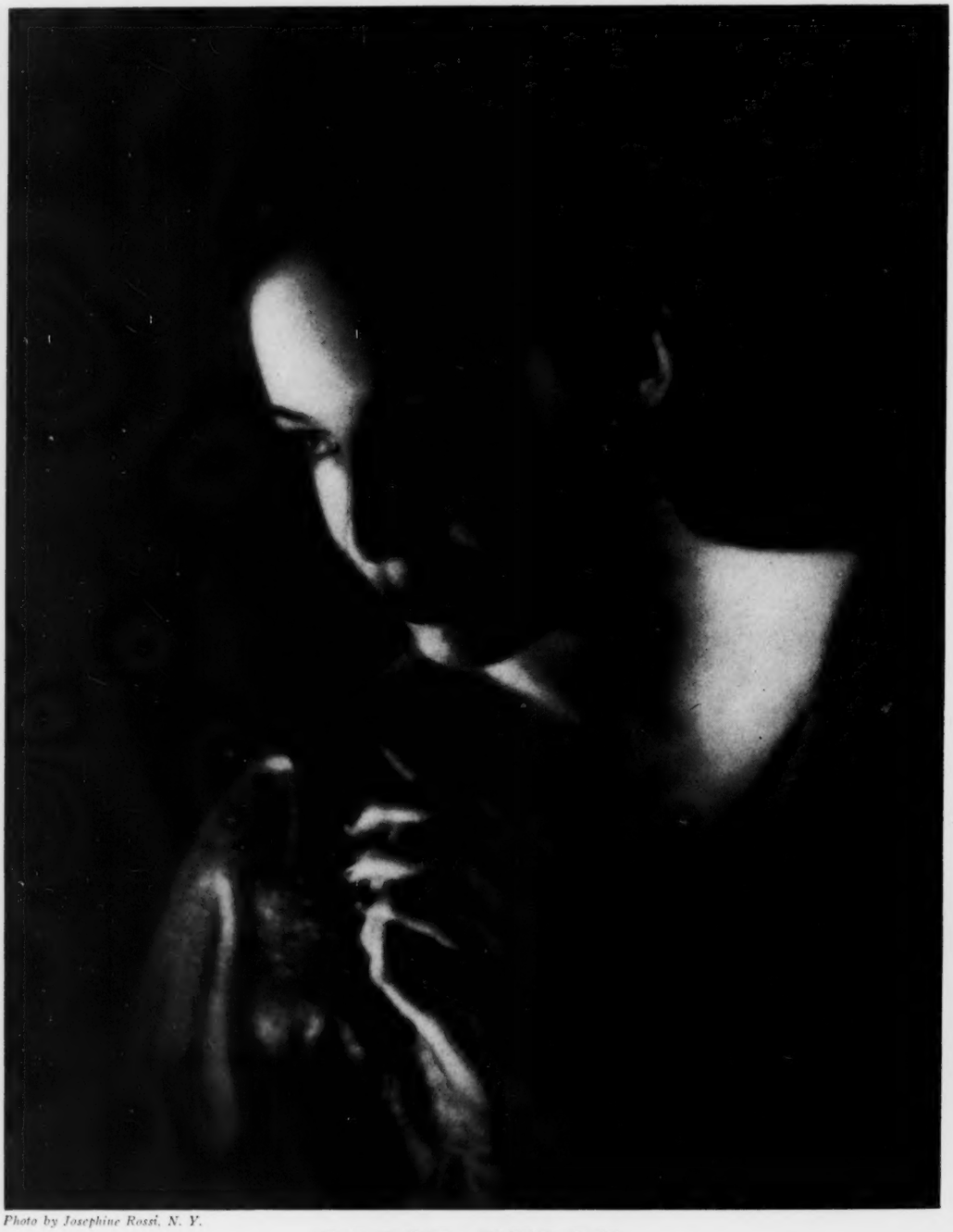

Photo by Josephine Rossi, N. Y.

ALICE TULLY

American Soprano

Has Recently Returned from a European Concert Tour To Present Recitals in the United States